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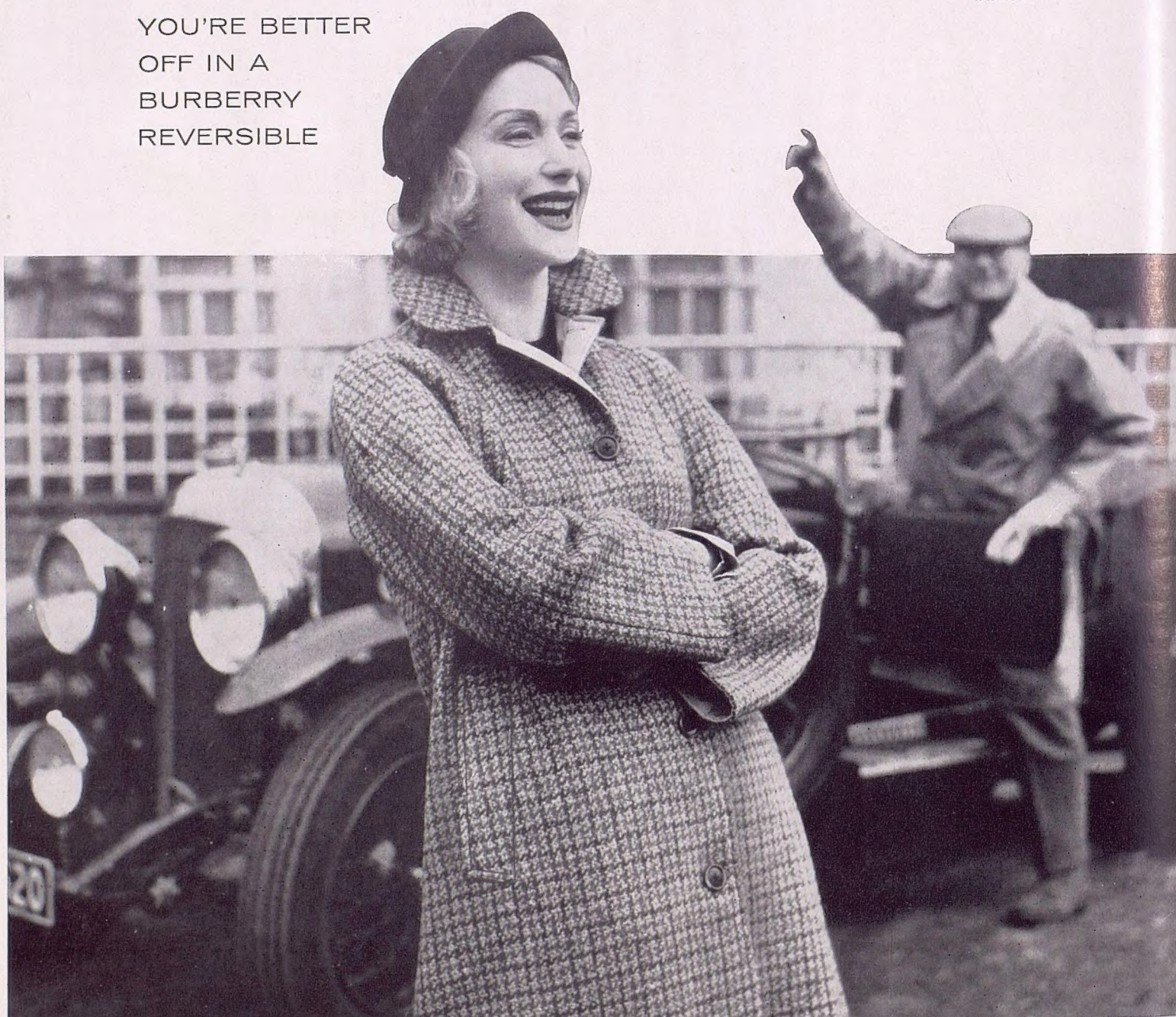
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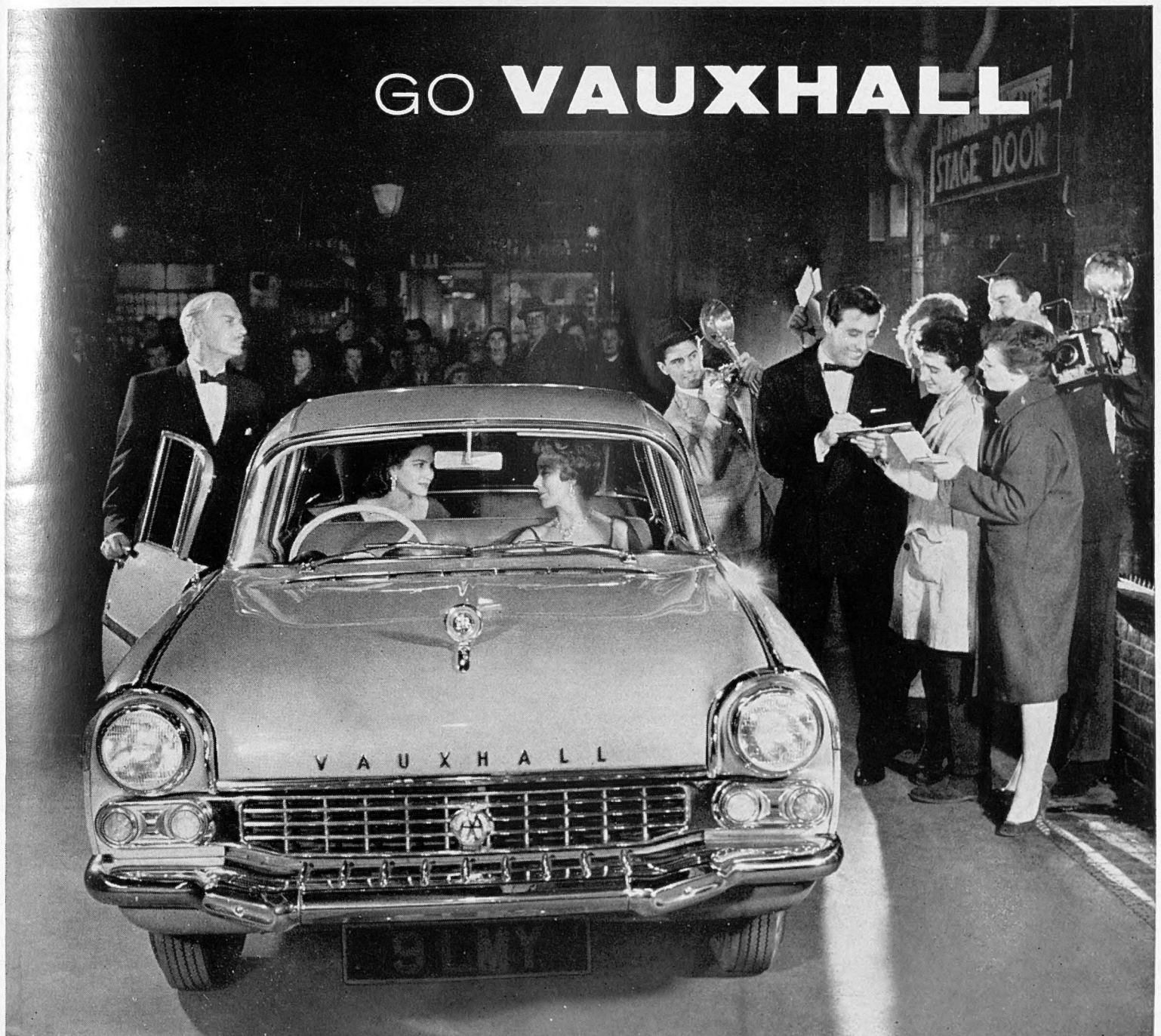
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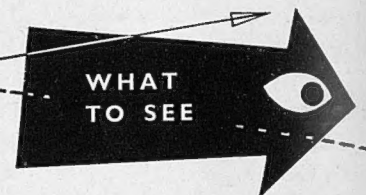
Vol. CCXXXII No. 3017

6 May 1959

NEXT WEEK: Birth of a ballet; photographs by *Grey Lacey* trace the new choreography from its beginning. *Monica Furlong* interviews the Dean of St. Paul's. Europe's most exclusive boys' school—in photographs

Postage: Inland, 4d. Canada, 1½d. Foreign, 6½d. Registered as a newspaper for transmission in the United Kingdom. *Subscription Rates:* Great Britain and Eire: Twelve months (including Christmas number), £6 5s. 6d. Six months (including Christmas number), £3 5s.; (without Christmas number), £3 1s. Three months (no extras), £1 10s. 6d. Corresponding rates for Canada: £5 15s., £2 19s., £2 15s., £1 7s. 6d. U.S.A. (dollars): 18.50, 9.50, 4.50. Elsewhere abroad: £6 12s., £3 8s., £3 4s., £1 12s.

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THE SEASON

Royal Academy Summer Exhibition, Burlington House (to mid-August); also paintings by **Sir Winston Churchill** (to end of May).

Grand Opera. A new production of *Parsifal* at the Royal Opera House. Jon Vickers will sing the title rôle. New sets and costumes by Paul Walter from the Mannheim Opera. First performance 15 May. (cov 1200).

Royal Windsor Horse Show, Home Park, Windsor. The horse show de luxe, in the shadow of Windsor Castle. Floodlit evening sessions, and The Blues band. 14-16 May.

The Royal Caledonian Ball, Grosvenor House. The Queen Mother will be present this year. 11 May. Tickets from Sir Simon Campbell-Orde, Grosvenor House, Park Lane (GRO. 6363).

Glyndebourne Opera Festival. Country-house opera, for perfec-

tionists only. 28 May-16 August. Tickets, Glyndebourne Opera Office, 23 Baker St., W.1. WEL. 1010.

Chelsea Flower Show, Royal Hospital, Chelsea. 27-29 May. (Private view, 26 May).

SPORT

Royal Dublin Spring Show. Connoisseurs of show jumping are thick on the ground here. To 9 May.

Polo at Cowdray Park. 1st round Leaf Cup, Tyro Cup final. 9 May. Details from The Polo Secretary, Cowdray Estate Office, Midhurst, Sussex.

Walker Cup. Britain v. U.S. at Murrayfield, Edinburgh. Blue riband golf with a transatlantic flavour. 15-16 May.

Amateur Golf Championship, Royal St. George's, Sandwich. 25-30 May. And **Ladies' Open British**

Amateur Championship, Berkshire Golf Club. 25-28 May.

MUSICAL

Piano recital by **Shura Cherkassky** at the Royal Festival Hall. Rare chance to hear an undoubted master. 8 p.m., 8 May.

Victoria De Los Angeles at the Royal Festival Hall. A soprano with a voice as attractive as her name. 8 p.m., 11 May.

Spanish dancers **Susana & José**, at Sadler's Wells. Andalusia comes to Islington. 12-23 May.

Beriosova in *Giselle*, Royal Opera House. A superb ballerina in the most pathetic of ballets. 13 May.

Purcell-Handel Exhibition at the British Museum. To mid-August. A quiet corner of the celebrations now imminent. Open 10 a.m. to 5 p.m. weekdays, 2.30-6 p.m. Sundays.

continued on page 288

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ART

Lithographs by the Senenfelder Group. Crafts Centre, Hay Hill, W.1, to 16 May. Modern prints can be seen at their best.

"Three Centuries of Swedish Pottery," Victoria & Albert Museum, to 31 May. The story of how one pottery built up a tradition. To 31 May. Weekdays 10 a.m.-6 p.m. Sundays 2.30-6 p.m.

SIGHTSEEING

British Railways season of Scottish tours by train, road and steamer opens, 25 May. Ask for the "Circular Tours in Scotland" booklet at your nearest station.

SPECTACLE

Brighton Air Week. 30 May-7 June. A massive effort in aid of the Royal Air Forces Association.

PRAISED PLAYS

From reviews by Anthony Cookman. For this week's see "Verdicts," p. 330.

Gilt & Gingerbread (Duke of York's Theatre). Kay Hammond, John Clements). "A sprightly light comedy... an attractive company... the West End is the livelier for their accomplished fooling."

Clown Jewels (Victoria Palace). "The Crazy Gang effortlessly embody the spirit of Cockneydom."

The Long & The Short & The Tall (New Theatre. Peter O'Toole, Robert Shaw, Ronald Fraser). "A patrol lost in the Malayan jungle... they talk as soldiers talk when their nerves are on edge... this uneasy communicates itself to the audience, growing more and more sensitive to mounting tension."

Irma La Douce (Lyric Theatre. Elizabeth Seal, Keith Mitchell, Clive Revill.) "Amusing piece of frivolity... a sentimental fantasy. Miss Elizabeth Seal works... with sympathetic vivacity."

West Side Story (Her Majesty's Theatre. Marlys Watters, Chita Rivera, Don McKay). "Appeals... to anybody who loves a strong story, told simply and well."

Wolf's Clothing (Strand Theatre. Muriel Pavlow, Derek Farr). "... Mr. Horne's farcical comedy... goes on working smoothly up to the final curtain... pleasing entertainment."

Living For Pleasure (Garrick Theatre. Dora Bryan, Daniel Massey, George Rose, Janie Marden). "A good revue... brings home the laughter."

A Taste Of Honey. (Wyndham's Theatre. Avis Bunnage, Murray Melvin, Frances Cuka). "Miss Delaney has a remarkably good ear for the language of the Lancashire back streets."

continued on page 294



Alan Vines

The murals are changed each season at the Pere de Nico restaurant, Chelsea. Here with some of her springtime paintings is the artist, Camilla Urban, who left her home in Cape Town 10 years ago to study in Paris. Some of her work is decorated with costume jewellery and (as here) artificial flowers. Miss Urban has painted murals of this kind in France and the Netherlands, and recently did some for a showroom in the City. She is now in Spain and plans to go to New York to decorate walls in the autumn.



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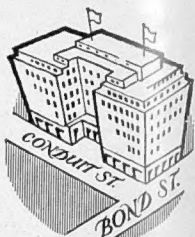
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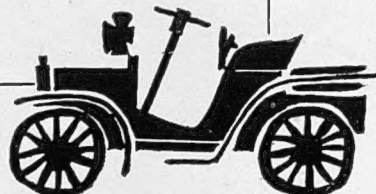
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PASSPORT—a weekly travel column

Honeymoon hotels

by DOONE BEAL

THE TRADITION OF SECRECY is still maintained about honeymoons (and in some of the most successful I've heard of, not even the bride knew where she was going).

Let us hope that we can take the romantic spirit for granted, and face the fact that your honeymoon is the most selfish holiday you will ever enjoy—spared the considerations of bank manager, children or in-laws.

For once, the actual hotel might take precedence over its location. I have made what appears to be a random selection, but it is based on the principle that each hotel has something special to offer: seclusion, superb food, beauty of setting, or luxury of the type that one does not afford every other day. (Remember the song, Room Five Hundred and Four—*We didn't dare to ask the price?*)

Would you be enchanted or frightened into hysterics to find, on waking, a pair of white doves perched over your bed head? Unless you shut the windows, this is more than likely to happen in one of the most poetic and off-the-track hotels I know: the *Château de Méyragues*, ten miles from the gigantic Gorges de Verdon, and 17 from Aix-en-Provence. Here there are only six bedrooms, rather of the luxurious cottage-type, most with private baths. The restaurant has a Michelin star (try their *truite aux amandines*), and a fantastic view over the rolling hills towards Aix.

The *Relais Fleurie*, at Pouilly-

sur-Loire (about three hours' drive from Paris), is another with slightly primitive bedrooms but superb food, and a ready supply of the local *Pouilly fumé*, which is one of the lightest and most subtly scented of all white wines. Drink like spring water at ten o'clock in the morning (if not on your honeymoon, then when else?), walking through the wistaria-hung, rose-bordered garden, leading down shallow steps to the sweep of river, all



The *Normandy* in Deauville—
expensive but luxurious

weeping willows and little islands. Of its intimate, intensely Gallic type, the *Relais Fleurie* is an unbeatable example.

In the south, consider the *Voile d'Or* at Cap Ferrat. It is run by film producer Michael Powell and his wife, and tends therefore to be patronized heavily by English visitors. One of its most attractive aspects is the view from its terrace, as you breakfast or sip your *apéritif*, overlooking St. Jean harbour, and the walls of lavender coloured cliff across the bay, towards Monte Carlo. The need to dress up around St. Jean is, unlike some of the coast, non-existent.

Tangier is no disappointment to seekers of high Oriental romance, and the *El Minzah* justifies its reputation as one of the most celebrated hotels in the area. The *décor* is traditional Moorish, although the hotel was built in the thirties and is accordingly pretty modern. Room service is prompt, and rooms overlook either the court-

continued on page 293



The *Royal Danieli* in Venice
looks over the lagoon

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PASSPORT

continued from page 290

The *Ancora* at Tossa
on the Costa Brava



yard or the terraces and sea. It has magnificent gardens, all palms, oleander and lilies and, although in the centre of the town, is pleasantly quiet. One need hardly chronicle the charm of the Kasbah and the souks to wander round, but if you want to swim some of the best beaches are a few miles outside the town.

Among the many excellent hotels in Venice, the *Royal Danieli* is one of the most gorgeous (also one of the most expensive). Its location alone, melting visually into the Doge's Palace and looking across the lagoon to the Campanile of St. Giorgio Maggiore, is worth the price to most romantics. The food is good, but enhanced into quite unreal proportions if you dine on the terrace overlooking that eternal Canaletto.

Lovers of anonymous, capital-city living would put Rome high on the list. There are cheaper hotels to be found than the *Excelsior*, but this one must be, judged by any standards, one of the best in Europe. From the nostalgic repertoire of the music played in the bar, to the oceans of instantaneous hot water and the acres of heated bath towels in your room, it is an essay in the seductively luxurious.

Of the hundreds of hotels in Paris, most people have already found what suits them. If you are still looking for one of the typical, old-fashioned, off-beat little places, one of my favourites

is the *Hotel Saints Pères*, in the rue Saints Pères. It is in one of the most picturesque little *quartiers*, just off the boulevard St. Germain, ten minutes' walk from the river, surrounded by non-touristy little *boîtes*, bars and restaurants.

Heading for the Costa Brava, the *Ancora* at Tossa is so good that you will not easily get a booking at the height of the season. Its rooms are small, well planned and contemporary. The general *décor* consists of much white wrought-iron, and lots of wistaria. There are a variety of patios for drinking and dining. There was a welcome amount of clean white linen, beds which deserved a star or two for comfort and, as I remember, a most impressive eight-hour laundry service at the *Cristina* in Seville. It is a big hotel with various restaurants, bars and grills. Its food a very high standard for southern Spain.

Finally, if you want to spend the minimum time travelling but still want to go abroad—the expensive, elegant little toy town of Deauville is always thickly peppered with its own particular addicts, especially during Whit Week and August. Its top-line hotel, the *Normandy*, is expensive but luxurious, as is the *Westminster* in Le Touquet, but in neither case could one seriously fault the comfort or the service, which, returning to first principles, is one of the objectives.

The *Westminster* in Le Touquet, where comfort and service are superb



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continued from 288

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The Grass Is Greener (St. Martin's Theatre. Celia Johnson, Joan Greenwood). "Theatrically effective... we know exactly where we are."

FANCIED FILMS

From reviews by Elspeth Grant. For this week's see "Verdicts", p. 331. G.R. = General release

Some Came Running. "... it exerts an odd and perhaps rather wicked fascination... Mr. Sinatra is doomed to suffer." G.R.

Compulsion. "... Mr. Orson Wells, the defence counsel dedicated to the abolition of capital punishment, shambles off with the film." G.R.

Life In Emergency Ward 10. "... competently written and well-played piece... an anxious couple beautifully played by Miss Dorothy Gordon and Mr. David Lodge." G.R.

Gigi (Columbia, REG 5414). "Two hours of ravishing entertainment... it must in no circumstances be missed."

Carlton-Browne Of The F.O. "... extraordinarily funny... Mr. Terry-Thomas gives a joyous performance." G.R.

Room At The Top (Rialto, GER 3488). "If you care to look at life as it is, and appreciate first-class acting, writing and direction—off you go."

ISAAC BICKERSTAFF Guide to dining out

C.S.—Closed Sundays.

O.S.—Open Sundays.

Antelope, Eaton Terrace, S.W.1. SLO 5513. C.S. Popular pub; excellent English food upstairs; get there early or wait for a table—no reservations.

Au Savarin, 8 Charlotte Street, W.1. MUS 7134. Gourmets gather here and seem well content.

Beaufort Restaurant of The Great Eastern Hotel, Liverpool St., E.C.2. AVE 4363. Closed Saturdays and Sundays. Outstanding *cuisine* in a restaurant over a railway station; excellent wines.

Beoty's, 14 Wrights Lane, Kensington, W.8. WES 8525. C.S. Specialize in Greek and Cypriot dishes; wines to match.

Boulestin, 25 Southampton St., W.C.2. TEM 7061. C.S. Joseph Barnett does his best to follow in the footsteps of that great gastronome Marcel Boulestin, and his best is good; allow time and money to do it justice.

Boulogne, 27 Gerrard St., W.1. GER 3186. C.S. Good Continental *cuisine* in a somewhat Edwardian atmosphere.

Braganza, 56 Frith Street, W.1. GER 5412. C.S. Portuguese restaurant which has had its ups and downs—now it's up.

Brompton Grill, 243 Brompton Rd., S.W.3. KEN 8005. Open Sunday evenings from 6 to 10.30 p.m. Nicholas Karonias bought the Brompton Grill 14 years ago; it was money well spent. You won't waste yours if you go there.

Buckingham, 62 Petty France, S.W.1. ABB 3386. O.S. A pub with a first-class grillroom; the *décor* is astonishing.

Caprice, Arlington St., S.W.1. HYD 5154. C.S. Prices within range for where and what it is. If it lacks anything it's elbow room. Mario Gallati agrees and he's the boss.

Casa Prada, 292 Euston Road, N.W.1. EUS 3786. C.S. You don't expect to find excellent French and Italian "home cooking" in this locality, but here it is.

"Copper Grill," 60 Wigmore Street, W.1. (entrance in mews at side) WEL 9808. C.S. First-class panelled grillroom, very simple menu. Lunch is 20/- per head, dinner 25/-, and that's that and worth it.

Cordon Bleu, 31 Marylebone Lane, W.1. WEL 2931. C.S. Authentic



French *cuisine* prepared by instructors and students of the famous School of Cookery. Wines at the right price; not much room.

Cunningham's, 51 Curzon Street, W.1. GRO 3141. C.S. Sea-food specialities of high quality; smart, fashionable and expensive.

Dragon, 3 Westbourne Grove, W.2. PAD 4328. O.S. Good Chinese food on the first floor at good prices for a thin pocket.

Emberson's Wine Lodge, 93 Pelham St., S.W.7. KEN 7841. C.S. Buffet bar of outstanding quality; sherries and whisky from the wood; very "know-how" clientele.

Etoile, 30 Charlotte St., W.1. MUS 7189. C.S. *Cuisine* mostly first-class French. Take your time here or you'll be wasting it. Frank Rossi was born on the premises but he's still not bored.

Fellows' Restaurant, Zoological Gardens, Regent's Park, N.W.8. PRI 5162. O.S. for lunch. Become a Fellow; park your car in peace, enjoy first-class *cuisine* at lunch time looking out over the gardens.

Fortnum & Mason, Piccadilly, W.1. REG. 8040. C.S. If you've been shopping on the first floor and have any money left, lunch on the

continued on 343

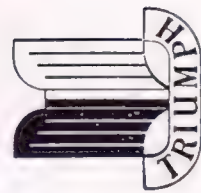
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It's a new experience in motoring!

Throw a real parking jam around the new Triumph Herald and watch how easily she gets out of a tight spot. The Triumph Herald can turn in an incredibly small circle—only 25 ft.! She's the modern car, designed to get a move on even in the worst traffic conditions. The steering is high-g geared yet feather-light to handle. And there's four-wing visibility to make manoeuvring safe and sure, with slender pillars to rule out dangerous blind spots. A host of special features, all adding up to a new experience in motoring.



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EXQUISITELY embroidered nylon is transformed by our own dressmakers into an entrancing wedding dress. With its wide whirling skirt lined throughout with nylon taffeta, it is essentially young in heart.

A waist-length veil mounted on a coronet of pearl sprigs and tiny blossoms.



"THE TOAST IS ..." the title of a new booklet we have produced featuring specially chosen gifts for all occasions—weddings, anniversaries, birthdays, bon voyage, graduations, etc. If you would like the book, please write to us and a copy will be sent immediately.



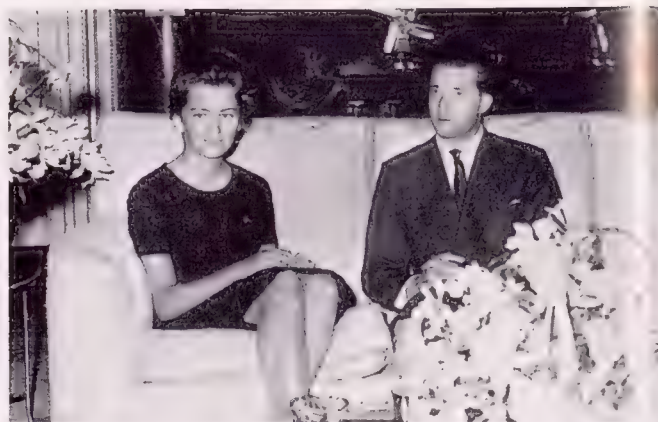
Vandyk

Miss Fiona Fender to Capt. Henry M. C. Havergal, Coldstream Guards. *She is the daughter of Mr. & Mrs. Robert Fender, of Halewell Home Farm, Withington, Glos. He is the son of Dr. & Mrs. Henry Havergal, of Westbourne Gardens, Glasgow*



Lenaro

Miss Elizabeth Notley to Mr. David John Duncan Farrow. *She is the daughter of Mr. & Mrs. John Notley, of Woodcote Avenue, Wallington, Surrey. He is the son of Dr. & Mrs. M. D. Farrow, of Djakarta, Indonesia, and Bidborough, Tunbridge Wells*



Donna Paola Ruffo di Calabria to Prince Albert of Liège. *She is the daughter of the late Prince Fulco Ruffo di Calabria & Princess Louisa. He is the younger son of King Leopold of the Belgians & the late Queen Astrid, and Heir Presumptive to King Baudouin*



Tom Hustler

Miss Sally Powell to Mr. Antony M.-W. Severne. *She is the daughter of Capt. H. W. J. Powell, of Breamore, Hants, & Mrs. W. A. S. Powell, of Enborne, Berks. He is the son of the late Mr. E. C. W. Severne, & Mrs. M. M. Severne of Chester St., S.W.1*



Harlip

Miss Tessa Cannon to Mr. Denys Christian Reed. *She is the daughter of Mr. & Mrs. Stephen Cannon, of Eaton Terrace, London, S.W.1. He is the youngest son of Mr. & Mrs. C. W. Reed, of The Fox & Hounds Farm, Bolney, near Cuckfield, Sussex*

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**This page is missing from the print copy used for digitization.
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Visiting London (*below*):
King Frederik &
Prince Georg of
Denmark



Visiting London (*above*):
King Hussein of Jordan.

Visiting Rome (*right*):
Princess Margaret



London in THEY ALL SEEM TO COME HERE the springtime

IT USED TO BE PARIS THAT PEOPLE WENT TO IN the spring, but lately it has seemed as though everyone comes to London. Right now the flags are flapping along the Mall for the Shah of Persia, who is to attend a gala performance at Covent Garden tomorrow. He comes hard on the heels of King Hussein of Jordan, Mayor Willy Brandt of West Berlin and King Frederik of Denmark.

At the Anglo-German Society's reception for Herr Brandt, held at the House of Commons, a surprising picture of Berlin emerged. It is not only a tension-torn city but a gay one as well. "I found it a madly exciting place," said Mrs. Fleur Cowles Meyer, the American authoress, who is just back from there. "There are so many parties all the time and the night clubs are full of young couples dancing."

Baroness Elliot of Harwood, another recent visitor, spoke of the gaiety of the West compared to the drabness of the East. Lord Birdwood, who was in the city at the height of the crisis, told a story he overheard: "One Berliner said to the other, 'What are you doing here?' 'Well old chap,' was the reply, 'somebody has got to be around to see the Americans through!'"

So many members of the Anglo-German Society gathered to meet the Mayor and his pretty Norwegian-born wife that the receiving line headed by Lord Pakenham became disjointed in the crush. Guests overflowed the Members' Dining-room and chatted in groups in the corridor. Col. Julian Pigott, director of the society, said that membership had increased a lot in recent months and practically all the members turned up.

There was a crush too in the blue-and-white striped marquee, hung with gilt wall brackets and chandeliers, in the garden of the Jordan Embassy in Millionaires' Row where the reception was given by King Hussein. For the boyish young monarch it was an evening crowded with memories. Dr. James, the headmaster at Harrow, his old school, was present, and so was Major-Gen. David Dawnay, Commandant at Sandhurst when the king was there. Then there was Wing-Cdr. Jock Dalgleish, who came with his Arabic-speaking

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a new
**SOCIAL
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AT THE ASCOT SHOW-JUMPING



Mr. David & Miss Anne Barker (she won the 1957 Harringay Foxhunter competition) with their parents Mr. & Mrs. C. L. Barker from Northallerton

Desmond O'Neill



The Hon. Mrs. N. Beaumont with the Hon. Mrs. A. Baillie, who rode her horse Toucan in the Virginia Stakes jumping event

Miss Mary Ann Cannell, Mrs. N. Cannell and Miss Paddy Brown



wife. It was the wing-commander who got the royal plane safely back to Jordan last year after a nerve-racking pursuit by Syrian fighters.

Blinking beneath the glare and the oven heat of the television cameras the king chatted for a few minutes with the man who got more admiring glances at the party than anybody else—Sir John Glubb.

"It is my first meeting with His Majesty since I left Jordan," Sir John told me afterwards. "But we've been in touch—we've corresponded."

London was the last stop on the king's round-the-world tour. "My advisers keep telling me that I should rest here," he told me, "but I don't feel the need to. After the official engagements I want to go and see a musical, and to shop—to buy the things that everybody buys in London, suits and ties. You know."

Sir Charles Johnston, our Ambassador in Amman, and Lady Johnston, Sir Mortimer Wheeler, The Hon. Kenneth Younger, M.P., and The Earl & Countess of Bessborough were among those chatting with members of the king's entourage. Few of the guests had been to Jordan recently. "It must have been 1945 when I was last there, when Jordan was still part of Palestine," said Sir Reginald Manningham-Buller, the Attorney-General, who came with his wife.

Mr. Bahjat Talhouni, the Chief of the Royal Cabinet, was being introduced as "His Majesty's Lord Scarbrough."

"No, no," said an Embassy official anxiously. "The Chief of the Royal Cabinet is unlike the Lord Chamberlain. He doesn't have anything to do with plays."

BOURNEMOUTH BOUNCES

After driving round all those hideous, barren, and sometimes rubble-heaped roundabouts in the London suburbs it was a pleasure to drive into Bournemouth where roundabouts are a work of floral art. Some of them are divided into four different sections, each one a gardener's gem.

"Motorists like flowers—it eases the tension of driving," said Councillor William Brown, Bournemouth's tall, handsome, silver-haired mayor. "We believe the £260,000 a year we spend on flowers and shrubs is money well spent."

Something is always happening in Bournemouth. Three weeks ago Mr. John Osborne opened his new musical, *The World of Paul Slickey*, there. But a bigger talking-point there is the new opera house.

Two local brothers, Mr. Alan and Mr. Robert Pearson have bought the New Royal Theatre, which closed in 1957. They will reopen it shortly as the first provincial opera house in the country.

Bournemouth these days is full of bounce. The bath chairs are a thing of the past—indeed, when the Shakespeare Memorial Theatre asked Mayor Brown to send them up a bath chair the nearest one he could find was at Waterloo Station in London! Last week Bournemouth had what is developing into its big week of the year, the British Hard Court Tennis Championships, held in the floral surroundings of the West Ham Lawn Tennis Club. Never have I seen so many young women at a tennis tournament.

"Our girls winning the Wightman Cup last year has been a tremendous boost for British tennis," said the Duke of Devonshire, who is president of the Lawn Tennis Association.

Miss Angela Mortimer whose stylish cross-court shots thrilled the crowds had this to say about international tennis: "It's a hard life, but a wonderful one. I've seen the world with all expenses paid all because of my tennis." Angela who lives in Kent was last year's runner-up at Wimbledon.

There were many family groups watching the championships. Col. & Mrs. Robert Seymour-Hill had with them their two daughters, Peggy and Penelope, who both go up to Oxford in the autumn. Mr. & Mrs. Jonathan Howard-Vyse, back from Hong Kong, had their daughters Evelyn and Gwenda (she is shortly off to New York to do private nursing).

Mr. John Eden, M.P. for Bournemouth West, was there and others included Sir Leonard Vavasour who is president of the Hampshire Lawn Tennis Association, Major Dennis Price, Mr. & Mrs. David Appleton, recently back from South Africa, and Mr. "Bert" Chivers, a familiar figure among the Wimbledon umpires for more than 20 years.

SAVING A HALO

Battered grey toppers, a fez or two, a white buckskin-covered polo helmet, and a yachting cap with the badge of the Royal Thames Yacht Club were among the headwear at the Headline Ball at the May Fair. Head-dresses, though not obligatory, were encouraged. Some of the ladies responded with imagination.

Mrs. Anthony Kinsman, sister of Lady Melchett, wore a perfectly delectable halo of white feathers.



Miss Lucy Fisher (a former mayoress of Kensington) with her débutante sister, Miss Lee Fisher



Mrs. Jac Mills, a member of the ball committee, won a prize for the most original head-dress

It didn't feel as good as it looked, she said. "It has caused me no end of bother. I had to sit on the floor of the taxi so it wouldn't get damaged on transit." **Lady Kilmarnock** came in a mantilla, Mrs. **Jac Mills** had a pagoda on her head. Many of the feathered frolics were unceremoniously thrown on one side after the parade. Some were eventually swept up by the cleaners. The Hon. Mrs. **Rodney Berry**, sister-in-law of Count Camrose, had a hat of yellow ostrich feathers topped by spiralling black ospreys. But it was her recent sea adventures that most interested the guests at her table. As hats dipped curiously over the soup she told how the *Rosa* on which she travelled from Jamaica to New York some weeks ago had a collision with an oil tanker.

"It practically shook us out of our beds," said Mrs. **Berry**. "My husband kept insisting that among the only English people on board we must be properly dressed before going to the lifeboats. I could think of was the oil pouring down the corridor outside the cabin doors!"

Among those who did not dress up at the headline ball were **Lord Rotherwick**, the shipping magnate, and his wife, and the **Luxembourg Ambassador** and Mme. Clasen.

The ball, a benefit for the British Sailors Society, had Mrs. B. M. Lindsay-Fynn, and Mrs. **Rodney Berry** as co-chairmen.

BOUQUET FOR JUMPERS

The **Duchess of Norfolk's** second Ascot Jumping Show brought out 600 show-jumpers plus their riders and the TV cameras. The jumps seemed to be the draw. "They are well built, encouraging a horse to give of his best," said Mr. **Wilf White**, full-back of our successful international show-jumping team. "That is important to us with the Olympic Games coming up next year." Lieut.-Col. **Jack Talbot-Ponsonby** who designed the courses, saw to it that the jumps were not only attractive for the horses, but also for the spectators. One jump was flanked by 14 boxes filled with St. Joseph's lilies, tulips, polyanthus and bluebells!

An Ascot Jumping Club membership of 850 has been built up since last year and among those who came to watch were: Col. & Mrs. "Pudding" Williams, Mr. E. de Rothschild (who won a second prize with one of his polo ponies), the Countess of Ronaldshay, Brig. & Mrs. Arthur Carr, Mrs. Phyllis Cantrell Hubbersty, Miss Vereny Russell-Clarke. Lieut.-Col.

Nat Kindersley and the Hon. Mrs. **Edward Kidd**, who is Lord Beaverbrook's only daughter.

The **Duchess of Norfolk** directs the show herself, running it with the help of Miss **P. McMullen** as show secretary. Miss McMullen, who is slim and petite with huge dark eyes, must be the youngest and prettiest show secretary in England.

LAUGHTER IN THE LORDS

I was at the Houses of Parliament again for the coming-out party given at the House of Lords by **Lady Strathearn** and Mrs. **David Drummond** for their daughters, Miss Virginia Curle and Miss Sarah Drummond. About 100 of the girls coming out this season were there, among them: **Grania Villiers-Stuart**, **Peta-Carolyn Stocker**, **Lady Elizabeth Charteris**, **Sarah Fox-Pitt**, **Lady Susanna Montgomerie**, **Susan Orde**, and the Hon. **Elizabeth Anson**, who came with her brother **Viscount Anson**.

While the girls and their escorts whooped it up in the Peers' Dining-room, **Lady Strathearn** chatted about the most difficult aspect of the season for any woman bringing out a daughter. This is the problem of keeping husbands—who pay the bills—interested and happy.

"It was just a stroke of luck that I thought of giving a father's party," she said. "I'm sure that the great thing is to get fathers together at a party right at the beginning of the season. They're a roaring success when they get together!"



Lady Jennifer Bernard. She is the daughter of Air Marshal the Earl of Bandon



Mrs. R. W. Prichard-Jones with the Hon. Mrs. **Rodney Berry**

AT THE HEADLINE BALL

Viscount Lymington, heir to the Earl of Portsmouth, adjusts his wife's mantilla before the parade



OTHER PEOPLE'S BABIES



Feyer



Desmond Groves

THE HON. SIMON FREDERICK
MARQUIS (*one year*), son of
Viscount & Viscountess
Walberton, Knutsford, Cheshire

FIONA ($4\frac{1}{2}$ years),
daughter of Rear-Admiral
& Mrs. George Campbell
Ross, Drayton Gardens,
London, S.W.10



Stephens Orr

THE EARL OF DUMFRIES (*one year*) with LADY SOPHIA ANNE (*three years*) and LADY EILEEN, CAROLINE Crichton-Stuart (*two years*), children of the Marquess & Marchioness of Bute



Dinner for the Royal Society of St. George

PHOTOGRAPHS BY VAN HALLAN



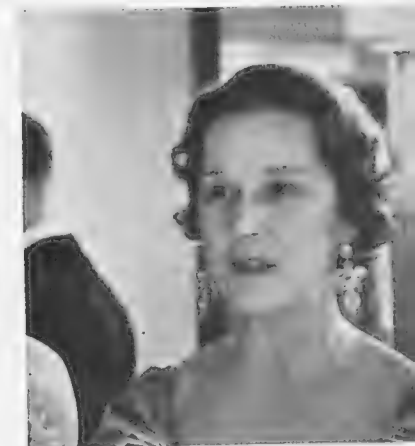
Guest of Honour, the Marquess of Salisbury, with the Marchioness. The 800 guests were received by the Duke of Devonshire, president of the Royal Society of St. George and chairman of the annual dinner, in the Savoy's River Room



Lady Patricia Lennox-Boyd,
wife of the Colonial Secretary



Magistrate
Mr. Paul Bennett, v.c.



Lady Gane, wife of Sir Irving
Blanchard Gane who is the
Chamberlain of London



Capt. Sir Gerald Curteis, Deputy Master of
Trinity House, with Lady Crombie



Lady Dickson, wife of Marshal of the R.A.F.
Sir William Dickson, with Viscount Furness



Sir Adrian & Lady Holman. Sir Adrian, former
British Ambassador to Cuba, is a member of
the Society's Council

In the spring sunshine of MADEIRA



High dive from a platform on the rocks. Right: Sir R. A. Burrows (one-time chairman of L.M.S.) paints in the courtyard of the Madeira Wine Association H.Q. at Funchal



PHOTOGRAPHS BY GORDON WILKINS

THOUGH THE TASTE FOR THE MID-MORNING WINE ("Have some Madeira, m'dear") seems to have fallen off, the island itself has a growing following.

In spring and summer (temperatures range from the 70s to the mid-80s March to September) the steep streets of Funchal, Madeira's capital, are crowded with international sightseers, yachtsmen and spear-fishing enthusiasts. 90,000 people, mainly of Portuguese origin, live in the city and there are also about 300 permanent British residents. Links with Britain are strong and date from two successive occupations. Madeira, largest of the group of islands in the North Atlantic off the African coast, is mountainous and some of the hamlets are so remote that many of the older inhabitants have never left the district in which they were born. Black is the ceremonial dress for all classes. *Festas* with Portuguese *fados*—folk songs—are a frequent attraction and September visitors can join in the vintage celebrations for the wine harvest that is Madeira's chief export. On 19 June falls the International round-the-island Motor Rally with free passage from Lisbon for cars and competitors. Madeira is 3½ days by sea from Southampton. Autumn rates on ships of the Bergen Line commencing 18 September, range from £64 to £160, winter rates commencing 18 December from £74 to £188.



The Duchess of Leinster with guests at Reid's Hotel

Miss R. Fernandes won the fancy dress contest at the British Legion Ball

Mrs. Mildred Blandy, horticultural expert, in her show-place garden at Quinta da Palheiro. The figureheads came from clipper ships once owned by Blandy Bros.



Local flower-sellers sit in the shade alongside the patterned pavement



Miss Edith Bertha Miller, Acting British Consul, with Admiral Sir William Davis (on her left) and Captain the Viscount Kelburn, R.N. (second from right) at a banquet during the visit of H.M.S. Apollo. Right: Dinnertime at Reid's, centre of the island's social life



Members of Lloyd's at the Lutine Ball



Mr. K. G. Poland, commodore of Lloyd's Yacht Club, with Sir Walter Barrie, last year's chairman of Lloyd's



Mrs. Doric Bossom. She is the wife of a Lloyd's underwriter



Desmond O'Neill

Mr. Miles Wyatt is admiral of the Royal Ocean Racing Club



Miss Pamela Surtees with Mr. Christopher Oldham at the Hyde Park Hotel



Mr. Ralph Hiscox, deputy chairman of Lloyd's, with Mrs. Sandy Hawarth



Miss Daphne Poland, with Mr. Trevor Grover, chairman of Lloyd's

Members of the Bar at the Justice Ball

Van Hallen



The Rt. Hon. Lord Justice Morris, a Lord of Appeal, with Miss Jane Compton



Lord and Lady Shawcross received guests at the Justice Ball held at the May Fair Hotel. Lord Shawcross, the former Sir Hartley Shawcross, takes his seat in the Lords as a life peer for the first time today. Next week The TATLER will publish pictures of the Shawcross family at their Sussex home



Mrs. David Karmel, wife of the Q.C. the Recorder of Wigan



The Hon. Mrs. Roger Nathan whose husband is a member of the ball committee



Right: Miss Diana Howard (she is a solicitor) with Mr. Tom Sargent



Top: Mrs. Tom Page



Dunlop—Bickerton: Miss Fiona Mary Barr Dunlop, daughter of Mr. & Mrs. R. W. B. Dunlop, The Hatch, Godden Green, Seven-oaks, Kent, married Mr. John Neville Bickerton, son of Mr. J. M. Bickerton, F.R.C.S., of Denham, Bucks, & Mrs. D'Alton, K'murry, Cobham, Surrey, at St. Peter's & St. Paul's Church, Seal, Kent

Below: **Nicholl—St. John:** Miss Elizabeth Frances Nicholl, only daughter of Lt.-Col. & Mrs. H. R. Nicholl, of Lipwood Hall, Northumberland, married Mr. Edmund Oliver St. John, son of the late Col. E. F. St. John, & Mrs. St. John, Royal Circus, Edinburgh, at St. Peter's Bywell



Knight—Morton: Miss Katherine Patricia Knight, elder daughter of Mr. Raymond, S. Knight, M.C., & Mrs. Knight, White Cottage, Sunninghill, Berkshire, married Mr. Peter Stuart Morton, only son of Mr. & Mrs. Norman Morton, High Croft, Godalming, Surrey, at St. Michael's & All Angels Church, Sunninghill



Middleton — Sale: Miss Margot Middleton, daughter of Mr. & Mrs. R. H. Middleton, Pick-tree House, Chester-le-Street, Co. Durham, married Mr. Thomas Walker Sale, twin son of Col. J. W. Sale, O.B.E., & Mrs. Sale, Ilderton Glebe, Wooperton, Northumberland, at St. Mary's & St. Cuthbert's Church, Chester-le-Street



Macgregor—Stevenson: Miss Carolyn Jane Macgregor, daughter of Mr. & Mrs. Iain Macgregor, Rock Lodge, Scaynes Hill, Sussex, married Lt. Ronald Shannan Stevenson, R.N., son of Cdr. & Mrs. Shannan Stevenson, White Hall, Darlington, at All Saints' Church, Lindfield





ST. MICHAEL'S, CHESTER SQUARE: Built in 1842, it has a magnificent west window, designed by Hugh Easton, which is one of the finest examples of modern stained glass. The vicar is the Rev. C. E. N. Roderick

London's wedding churches

PHOTOGRAPHED BY BARRY SWAEBE

Every church of course is a wedding church, but so often when a wedding makes news it turns out to have been held at one of the churches portrayed in these pages . . .



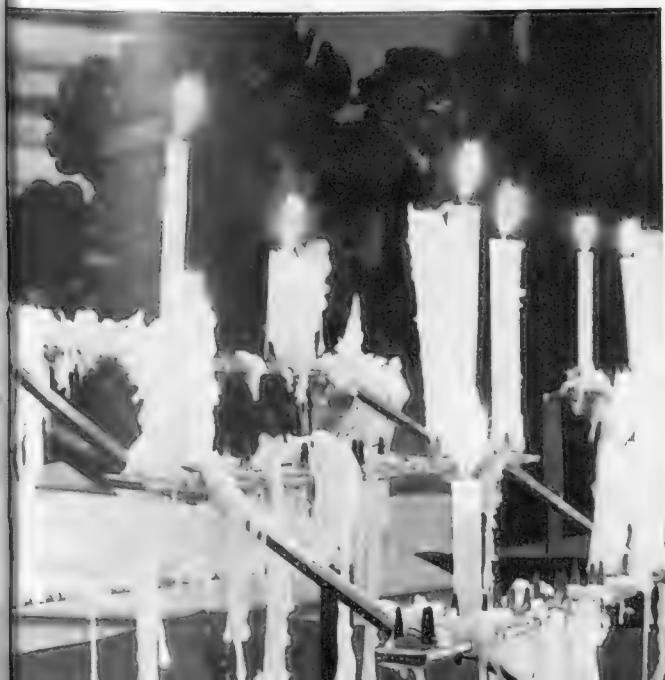
St. Peter's, Eaton Square, stands in the heart of Belgravia on a site which was mentioned in Domesday Book, but no church was built there until the early 19th century. The original foundation, consecrated in 1827, was almost completely destroyed by fire nine years later. The present church dates from 1837. Shown above before the church's high altar is the vicar, the Rev. W. A. Simmonds

St. Margaret's, Westminster, in the lee of the Abbey, is the third church to be built on the site. The present building was consecrated in 1523 on the eve of the Reformation. The vicar, Canon M. S. Stancliffe, seen right before the high altar, says that St. Margaret's is not as popular as is often thought for weddings—only about twenty are held there each year



Wedding churches

continued



The London Oratory, Brompton, is more familiarly known as Brompton Oratory. Dominating feature is the great dome shown above with an exterior view inset. The church was built in Italian Renaissance style and the nave is one of the widest in England. Foundations were laid in 1880 and the opening ceremony took place in 1884. *Left:* The Very Reverend W. H. Munster, Father Superior at the Roman Catholic Oratory, says that 6,000 people worship there every Sunday. *Far left:* A stand bearing votive candles. A seated statue of St. Peter which stands in the Oratory is a replica of that in St. Peter's, Rome, while the gigantic Carrara marble statues of the Apostles, carved by Mazzotti, originally stood for 200 years in Siena Cathedral. The present organ, completed in 1954, replaced one destroyed by fire in 1950

St. George's, Hanover Square, was consecrated on St. George's Day, 1724. Built in Gothic style, the church has some fine carvings and one of the few remaining Hope-Jones organs. Most characteristic architectural feature is the portico with its immense pillars and two iron dogs on guard at the door. The vicar, the Rev. W. M. Atkins, seen *right*, blames parking problems in busy Hanover Square for a marked decrease in the number of weddings held at St. George's. He adds that brides are also finding it cheaper to marry in country districts nearer their homes



St. Columba's, Pont Street (Church of Scotland) had its foundation stone laid by the Queen Mother in 1950. 1,000 people come to normal Sunday services and the church houses a hall in the basement where social events are held. The Very Rev. R. F. V. Scott says that the post-war peak for weddings has passed and they now average around two a week. He is seen *right* in the spacious vestibule at St. Columba's





The Grosvenor Chapel, South Audley Street, is the only non-parish church in Mayfair. A striking architectural feature is the vast screen which divides the Lady Chapel from the high altar. Huge pillars support Biblical carvings. A special licence is required for marriages in the Chapel and about twelve weddings are held there each year. The vicar, the Rev. W. R. Derry, says that the modern trend is towards smaller weddings with a big reception afterwards

Wedding churches

concluded

Chelsea Old Church has been the parish church of the village of Chelsea since long before the riverside district became absorbed into London proper. The More Chapel was the only part of the original building which survived the blitz of 1941. The vestry was rebuilt by the congregation, while the Chancel and Lawrence Chapel were restored and rededicated in 1954.

Below left: The vicar, the Rev. C. E. Leighton Thomson. *Below right:* Slanting aspect of the pews with their embroidered kneelers which commemorate distinguished parishioners



THE FIRST HOME OF HER OWN

If you contemplate converting

... better test your enthusiasm against this personal account by **Helen Hugh** before you get bemused by the expert examples on the following pages

STANDING BEFORE THE RED-BRICK UGLINESS OF THE 1890 bay-windowed villa, I sensed my own enormous power. Suddenly I was the couturier gazing at an elderly unprepossessing client, knowing myself capable of giving her elegance and dignity—always allowing for character and comfort, of course. I had a complete attic-to-cellar conversion on my hands and encouragement came from all sides—probably, I now realize, as a dying man is told that he will live to be 100. There was nothing, I was persuaded, so satisfying as taking a cheap house and making it your own, preferably with your own hands.

I discovered skilled craftsmen lurking under familiar city suits. A chartered accountant confessed a passion for carpentry. A banker shyly admitted his skill with those unending lengths of ceiling paper. An advertising executive enjoyed nothing better than playing large-scale jigsaw puzzles with huge intricate wall patterns. And a night-editor revealed that he secretly spent the long daylight hours stripping deadly varnish from staircase bannisters and pickling the exposed wood. Everyone, it seemed, possessed a deft hand with a paint brush and looked forward to having-a-go with a blow lamp.

I visualized happy weekends during which my ingenious friends, suitably clad in colour-daubed jeans and Italian sweaters worthy of the best ski resorts, would flit through the house like a squadron of Peter Pans brandishing those intriguing quick-work rollers. There would be sparkling conversation mixed with the magic one-coat, non-drip, odour-free, dirt-repellent, mix-your-own-colour paint, a carboy of refreshing *vin ordinaire* on the landing and a do-it-yourself book for discreet private contemplation in the bathroom. Even the possibility that work might continue into the summer left me undaunted. I would be there, swathed in an appetizing butcher's striped apron, to preside over the jolly workmen's barbecue in the tiny-but-charming paved garden ("paving stones for a song from the local council"), among a riot of tubbed flowers.

My beautiful pink dream-plan was soon shattered by the final survey. The entire plumbing system had to be revised. At the distant murmur of running water my eager helpers vanished, leaving me no longer a confident couturier-builder but a lone protesting woman, battling against terrorist armies of small contractors and architects. Those who know the luxury of engaging giant contracting firms

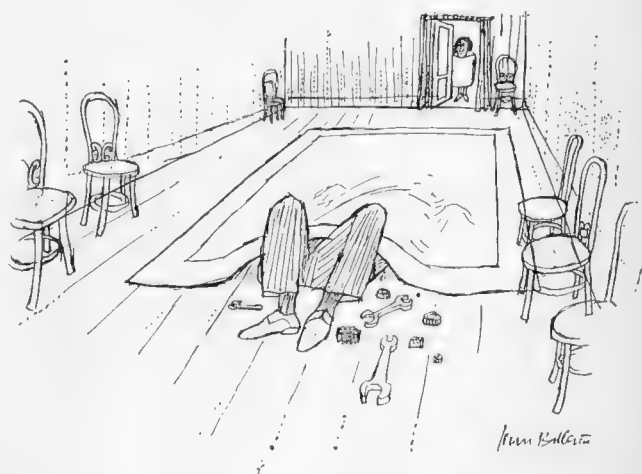
that silently supply everything from a roof to a sink-stopper, cannot guess the plight of their economy-bound friends who employ the Little Men—a different mannikin for each minute job. There are delicate rules governing the realm of plumbing to be learnt. Making a bold start with the aristocracy of heating engineers who "don't touch cold water, only the hot" (how, I wondered, do they produce one without the other?) I was passed on to the plumbing contractor. "How big is the job? Oh, a *private* house. We only deal in commercial projects." And so back to the Little Man who was "... on m'own sec. So I don't want nothing too big because them pipes is 'eavy, sec?" I learnt that no bargain-builder answers his telephone in the busy springtime when something known as contract work plays a merry ding-a-ding-a-ding of cash into his pockets. It takes much lurking round sites and haunting of yards before he is caught.

Then there is the problem of keeping him. There is no more elusive beast than the Small Man working on a dozen sites simultaneously. He bounds from building to building like a hunted kangaroo—his pouched apron bulging with neglected specifications—to confer with countless borough inspectors who may detain him for anything up to a month. But if the client or another craftsman causes the slightest hold-up he becomes temperamental. The spasmodic absence of a plumber attending his pregnant wife caused one builder (estimating "at least another seven months of trouble") to vanish for ever. I learnt to narrow my choice still more—to the older men whose wives, I hoped, were beyond child-bearing.

When the scene of calculated devastation became too depressing, there was always the fun of choosing the fittings. Anyone who finds bed-buying embarrassing, or bouncing on chair springs faintly silly should try testing a 2-ft. square sitz bath for size—surrounded by supercilious salesmen in a gleaming showroom with a window on the street. I riddled endless empty boilers and treated invisible clinker as seriously as the Emperor's clothes. I became initiated into the important mysteries of S-, Q- and P-traps, syphon and anti-syphon, high- and low-level cisterns—the latter being condemned as "less efficient" by suburban salesmen and recommended as "a stand for indoor plants" by the striped-trousered West End brigade.

I learnt to dodge the lecture on "Claims for Priority Delivery" which is every salesman's party-piece: "Lady Blank has been top of the waiting list for 17 weeks and still has not received hers." I cultivated an underhand approach. "Can you deliver within a month because Messrs. So-and-so have one almost the same?" This usually brought results on the 29th day. If even this failed, there was always my own long-suffering two-seater. This personal haulage service took me as far as Woolwich to collect a load of tiles. I began to take a pride in my

continued on page 320



ANNETTE REILLY reports
on an economy conversion
job in St. John's Wood

When two designers design for themselves

Photographs by ALAN VINES (colour) and KURT HUTTON



In Jacqueline Groag's studio-bed-sitting-room, the brightly hand-painted wooden toys on the shelf above her dressing-table make a sharp contrast to the calm white finely embossed wallpaper. The dressing-table has a white Waverite top. Below: Jacqueline Groag at her drawing-board in the room

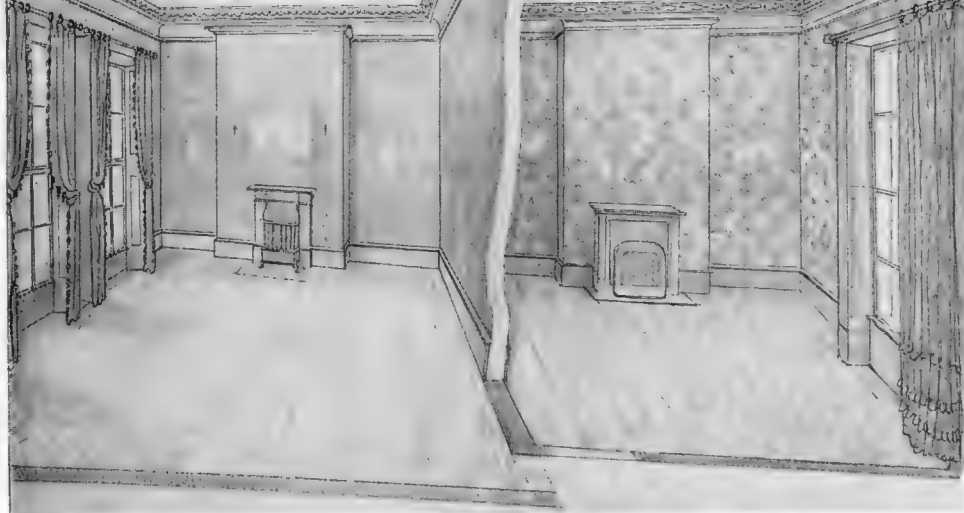


When two designers design for themselves *continued*

IN THE SITTING-ROOM: The red velvet settee offsets the simplicity of off-white walls. The teak-and-brass coffee table was designed by Jacques Groag, the unusual "concertina-style" lamp by Noguchi, and the white pottery vase in the corner by Lucie Rhie. The projecting teak dining-table (*background*) helps to link the two rooms.

Right: A charming 18th-century Tyrolean hand-painted cupboard makes a contrast with the contemporary





Before they began: a drawing by Jacques Groag of the sitting-room (then divided) before the conversion



1



2

THE PROBLEM OF CONVERTING AN OLD LONDON house has seldom been tackled with more sureness, originality or economy than at 26 Clifton Hill, St. John's Wood. The street is one of those broad, amiable thoroughfares laid out in the 19th century and lined with solid, well-proportioned villas of late Regency vintage. Outside, No. 26 is like many of its neighbours, though more interestingly painted in French grey and white; but inside it is a different proposition. For all its years it might easily have been built today, so open is its plan, so modern its proportions, and so fresh its colour.

The transformation has been designed by its occupants, who are two of London's most experienced and talented artists—Jacques Groag, the architect, and his wife Jacqueline, the textile and wallpaper designer. The key to the transformation could be said to be spacious simplicity—gentle colours, uncluttered walls and floors, and a false ceiling to hide the rather elaborate cornice and to bring the level down to the top of the tall Georgian-proportioned sash windows.

This device, coupled with the removal of an internal wall to throw two rooms into one, has instantly changed the proportions of the living-room, bringing it more into scale with modern living without disturbing the dignified character of the house. To complete the transformation and to give unity to what were originally two rooms, the two fireplaces have been replaced by one, raised in the wall and riding above a long stone slab that becomes, as needed, either extra seating or a place for pots and plants. Low shelves for books and records also link the two areas into one.

Unlike many modern homes, this one relies on calm colours—off-white walls, grey carpet and oatmeal curtains.



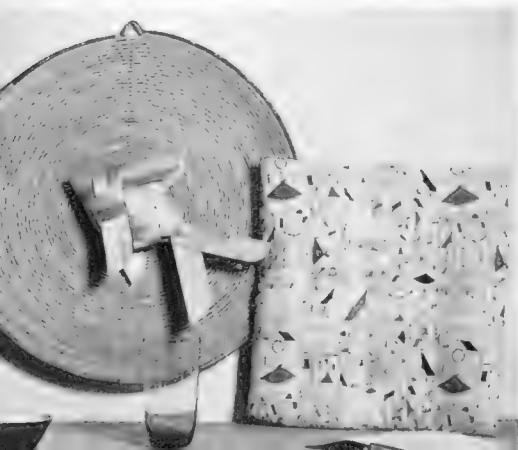
3

Sitting-room details: 1. A climbing plant wreathes shelves on which Etruscan and Greek pottery stand against a blue wall in one corner of the room. 2. The grey stone fireplace has a seat-shell made from paving-stones found in the basement. Blue and yellow armchairs and the red settee give colour. 3. The raised fireplace close-up

continued
overleaf



Top: Another example of 18th-century Austrian furniture is this chest of drawers. With the African figure it fits naturally into the modern interior of the sitting-room. *Above:* In the kitchen, wheelback chairs stand beneath a photographic enlargement of a scene from the *Bayeux Tapestry*. The gay curtain pattern of herbs in red on white, like the cushion motif shown (*left*) with the Mexican hat and fish, was designed by Mrs. Groag



When two designers . . .

concluded

primrose ceiling. The only accents are provided by the crimson settee, blue and yellow armchairs, and an occasional picture. No pennies have been wasted—and not many spent—on this conversion; even the mosaic in the hearth was provided through an accident to one of the original marble fire surrounds, the broken pieces being embedded in concrete, while the stone slab itself is made from paving found in the cellar.



Below: Architect and designer Dennis Cannon has a flat above his drawing room in an early 19th-century London house. Silver-birch walls are picked out with brass beading. Black leather covers

the shelf and settee. Right: A corner of Annette Reilly's sitting-room, with her bust by Anthony Weller. Mr. Paul Reilly, her husband, is the Industrial Design Council's chairman-designate



How other experts do it

From three more old London houses, three interiors imaginatively modernized

Below: Mrs. Basil Spence, wife of the architect of Coventry Cathedral, in the sitting-room of their 18th-century home in Canonbury. The room is dominated by a Graham Sutherland tapestry in dramatic purple and yellow and by a huge Greek tangerine rug. The carpet and armchair, in anthracite grey, were designed by Arne Jacobsen, the Danish architect



If you contemplate converting . . .

continued from page 314

professional backing-up to loading bays and fielding of consignments hurled at me as the last member of the chain. I took my place at lorry-drivers' cafés when deliveries were late and wondered whether I should keep a log-book of my hours on the road for the police.

My diary, once delicately spattered with dates of fashion shows, became a mine of information about flow and return pipes, fixing laminated plastic to battens, damp-course systems and terrifying recipes of sizzling bleaching-packs for smoke-stained marble. This little technical knowledge, carefully culled from rival sources, helped to strengthen my resistance to bodged workmanship. Confronted by my kitchen floor laid like a chocolate block,



with wide trip-up gaps between the tiles I hid my feminine tears behind the command, "Hack it up and clean them off!" I was promoted foreman in the eyes of the Little Men.

But I am retiring from my building career. After 16 months of daily crises I am saying goodbye to the last of the two architects, three plumbers, two builders, seven odd-jobbers and the surveyor. In place of a hostile house I have gained a home. A home with a long double sitting-room instead of two boxes; a brightly-panelled cloakroom instead of a bare brick-and-joist cellar; a double-windowed second bathroom instead of an airless tank cupboard; an equipped kitchen instead of a pokey scullery and larder, and flush doors and fitted cupboards everywhere. It has not been the easy dream I first visualized but now at least I can enjoy the modern comforts without disturbance.

What's that? The Little Man has come about the garden? Oh well. . . .

BRIGGS by Graham



Desmond O'Neill



NEWS PORTRAIT

TRIBUTE Mme. Georges Gruber, widow of French realist painter Francis Gruber, came to London to supervise the hanging of 73 of his paintings and drawings at the Tate Gallery this month. The exhibition now moves out on a provincial tour. Mme. Gruber, daughter of playwright Henry Bernstein, runs the Les Petits Pavés restaurant in Paris and her hobby is cooking. Gruber paintings (one is shown) have risen in value from about £100 to between £1,500 and £2,500 in the 10 years since his death at the age of 36

Today's bride can choose between the dress designed for a single day and one that can be worn, without alteration, on many future occasions.

The gown shown here, and those overleaf, will help you decide your

Wedding plan in white

At no time is a girl more conventionally-minded about clothes than on her wedding day. For her, understandably, it's an occasion when sartorial risks should not be taken. But times are changing. The modern bride who wants a traditional wedding yet can't afford the luxury of packing an expensive gown away in a cedarwood chest now has the chance to buy dresses that can be worn long after the wedding day without looking in any way "made-over." Frank Usher designed the dress (*left*) which becomes an evening gown in a moment by the simple removal of the wide fichu covering the shoulders and back. The dress is of white nylon organza mounted on many petticoats and the boned, strapless bodice is cut straight across the neckline. The fichu, made of many tiers of frilled embroidered nylon organza, is slotted through the broad belt which holds it firmly in place. It can be bought at Chancelle, Knightsbridge; Vogue, Cambridge; Marshall & Snelgrove, Birmingham; price 24½ gns. The head-dress of lilies-of-the-valley was specially designed by Jenny Fischer, of 16 Motcomb Street, S.W.1; the spray of lilies by Edward Goodyear, Brook Street, W.1. The dress shown here, like those in the following pages, was photographed at Buckhurst Park, Ascot, home of Mr. and Mrs. Shiv Kapoor

PHOTOGRAPHS BY
MICHEL MOLINARE

Right: Worth's dramatic wedding dress of white and silver brocade, woven by Miki Seker's West Cumberland Silk Mills, gives special distinction to the statuesque bride, whose height can be off-set by the enormous skirt. Made-to-measure in the Boutique at 50 Grosvenor Street, W.1. Price: 75 gns. White satin headdress by Jenny Fischer. Prayer book decorated with white satin and roses by Edward Goodyear

PLANNING for a wedding in WHITE

continued



Belinda Bellville (Bellville et Cie, 14 Motcomb Street, S.W.1.) specializes in designing individual wedding dresses. Her prices range from 60 gns. Here is an example of a dress she made for a recent wedding, in Bianchini's pure silk satin. Ballooning panniers flowing into a train are attached to a narrow belt which encircles the narrow sheath dress. Also from Bellville et Cie is the veiling of pure silk tulle topped by a silk rose. White satin shoes by Lotus. Flower covered prayer book by Edward Goodyear



PLANNING for a wedding in **WHITE** *continued*

Jean Allen's dress in white grosgrain has a deep but modest neckline, and a wide bow to accentuate the high nipped-in waist. It can be bought at Cresta, New Bond Street, price: 23 gns. Three tiers of tulle topped by a flat rose form the head-dress made by Jenny Fischer. Bridegroom's morning suit by Moss Bros.





Susan Small designed this simple sleeveless dress in heavy white grosgrain, with a rounded neckline. It is trimmed only with a bowed sash and becomes a wedding dress with the addition of a shoulder cape which buttons down the back. Obtainable at Dickins & Jones, London, and Kenneth Kemsley, Nottingham. Price: 23½ gns. White silk veiling falling from a satin bandeau and decorated with white silk petals attached with tiny bows, by Jenny Fischer. White satin shoes by Lotus



Arthur Banks originally designed this dress for summer dances. It is made of nylon tulle and the boned strapless bodice is decorated with sprays of lilies-of-the-valley. For the wedding the bride simply adds a "spenser" of the same tulle which is worn *under* the bodice with the wide bertha falling over shoulders and bodice. This dress with the spenser can be bought at Mikla, 126 Wigmore Street, W.1, and Marshall & Snelgrove, Birmingham. Price: about 49 gns. Head-dress by Jenny Fischer

PLANNING for a wedding in WHITE *concluded*



Roter made the dress for the sophisticate (*above*) in white silk chiffon embroidered with gold and silver thread and bugle beads. It can be bought at Fenwicks, New Bond Street; Anthonie, Cardiff; J. R. Taylor, St. Annes, price: about 30 gns. White satin headdress by Jenny Fischer, white satin shoes by Lotus, sheath of orchids by Edward Goodyear. **Patrick de Barentzen** of Rome designed the fashionable dress (*left*) for the modern Italian bride in white spotted nylon net. It has a boned strapless top over which is worn a monkey jacket which buttons down the back. The neckline is edged with a wide band of satin which also outlines the veil. This dress is not obtainable in England but was loaned to us by British Nylon Spinners to illustrate the latest trend in Continental wedding dresses

Harrods bridal department has a vast range of dresses that can be bought ready-made or ordered to the customer's own requirements. For the pretty, unsophisticated bride, who wants a dress she will find easy to wear and manage, we suggest this full-skirted gown in white satin. It has inset swags of palest pink tulle decorated with pearls and is worn over tulle petticoats in the same soft pink. A silk rose tops the long tulle veiling. The bridesmaid's dress is of pink satin and cut on the same bell-shaped lines as the bride's dress with which it harmonizes without stealing any of the limelight. The bridal dress, made to measure, costs 105 gns., the bridesmaid's dress 25 gns.



Considering the details





Lingerie and foundations that are frankly pretty are the choice of every spring-into-summer bride. Here are some that have a quiverful of pretty-making properties. *Far left:* A Madame Récamier nightgown which is a full fall of finest white lawn, iced with blue hand embroidery and minute tucking on the bodice. Powder blue satin ribbon is slotted through the puff sleeves and ties under the bust. £6 3s. From Dickins & Jones's exclusive collection of Italian nightwear. *Left:* A slender slip, cool as a mint julep, in French nylon jersey with lots of French nylon lace. Matching minute panties cost £2 10s. 6d., the slip is £7 17s. 6d., both from Dickins & Jones's selection of French lingerie. *Above:* Girdle and bra deliciously garnished with white nylon lace. The girdle, in nylon covered elastic, has a firming back panel in a mixture of cotton, nylon and rayon, price: £2 9s. 11d. (in small, medium and large sizes). The bra costs 29s. 11d. At Dickins & Jones

VERDICTS

on new plays, films, books and records

THE TATLER & Bystander
330 6 May 1955

The cuckoo returns with fatal charm

THEATRE
by Anthony
Cookman

AT THE HAYMARKET *The Pleasure Of His Company* by Mr. Samuel Taylor and Miss Cornelia Otis Skinner is as American as, say, Miss Esther McCracken's *Quiet Wedding* was English. One wouldn't expect it to travel; but though only one member of the company bothers to find an appropriate accent for the alien idiom, the story of a flighty middle-aged charmer cutting out his daughter's would-be husband is obviously going to do pretty well over here. The English style of acting imposes itself neatly enough, and we have no difficulty with values and humour that may not be our own if we look at them too closely, but make all the same for an engagingly bright sentimental comedy.

It all turns on the gay, brittle temperament of a rich little San Francisco girl. She is deliriously happy about her coming marriage to a boy who is perhaps a little boring in his obsession with cattle breeding, but will surely make her a sensible and dependable husband. There suddenly arrives at the elegant house overlooking the Golden Gate, an invited but an unexpected wedding guest—the smart mother's first husband. He is enchanted by the daughter he has not seen since she grew up. They are enchanted on the instant with each other. She has read in the newspapers all about the adventures and pranks in romantic old Europe of the international playboy. She has hero-worshipped her expatriate father for years, and she falls at once for his celebrated charm.

This charm begins to work at once at full pressure. It dazzles the girl; it alarms her mother; it rapidly damps down the hospitable inclinations of the second husband; and it reduces the hearty young cattle rancher to a sorry state of glumness.

How right they all are to be apprehensive! The charmer wields his charm without any sort of scruple. He reminds his still attractive former wife of the old days when they were madly gay together. She protests that she is no longer vulnerable to the famous "Pogo" charm. She is a completely fulfilled wife whose days are crammed with fascinating social activities. He laughs her protests to scorn. She is driven to slap his face, which puts him in a position to recall that their quarrels always used to end with a kiss. It would be a winning position if the husband did not at that moment come tumbling painfully down the stairs.

So, with even greater lack of scruple, he turns his attention to his daughter. As a dinner host and a dancer, with accomplished snob chatter about European travel and pictures, he outshines the honest rancher. The silly girl postpones her wedding and goes off with her wonderful father to learn all about Europe by moonlight, and though the authors assure us half-heartedly that the holiday will last no more than six weeks, we simply do not believe them. If she is silly enough to fall for her father's half-baked charm she will be silly enough to make the whole grand tour with him.

Mr. Nigel Patrick has a tough assignment as the



As the playboy's ex-wife, Coral Browne feels the old spell stealing over her when he switches on his magnetism. Nigel Patrick is the charmer

charmer and is caddish and snobbish and cynical and sentimentally appealing with the utmost deftness. Miss Coral Browne brings much finesse to the bossy, smart wife who is almost glad to escape at her daughter's expense from a spell she cannot resist. Mr. Robin Hunter makes a promising West End début as the indignant beau; Miss Judith Stott is the bright and brittle heroine; and Mr. Barry Jones is the elderly epigrammatist who opposes native cultural snobbery to the European brand.

THE PLAY:
The pleasure of his company
Coral Browne
Judith Stott
Nigel Patrick
Robin Hunter
Barry Jones

Shaw's wit beats the calendar

IT IS MORE than 50 years since the late Mr. George Bernard Shaw's jibe at the medical profession, *The Doctor's Dilemma*, was first presented in London—and, of course, times have changed a great deal since then. For one thing, the National Health Service is amongst us—and it may be a little difficult for its beneficiaries to accept, or even to visualize, a situation in which treatment could be given or withheld from a mortally sick patient at the personal whim of a single specialist.

All the same, any young person who makes the effort to suspend disbelief for the duration of the film will be well rewarded: it is beautifully directed (by Mr. Anthony Asquith), beautifully acted by a hand-picked cast, and beautifully dressed by Mr. Cecil Beaton, and Mr. Shaw's wit in exposing the sort of medico who will ride his pet hobby horse all the way to the cemetery, if need be, is as mordant as ever it was.

Mr. John Robinson (a handsome actor who surpasses Herr Curt Jurgens in early-middle-aged charm) is the doctor who finds himself on the horns of a dilemma—a most uncomfortable position, as Mr. Robinson makes admirably clear. He has invented a serum for the cure of tuberculosis. The supply is limited and he can accept only one more patient. Shall it be the poor, plodding general practitioner (Mr. Michael Gwynn) whom he knows to be a good man, or shall it be the impudent scoundrel (Mr. Dirk Bogarde) whom he appreciates as an artist of genius? To complicate matters, Mr. Robinson falls in love with the artist's wife (Mlle. Leslie Caron), an innocent and devoted creature, who has not the slightest suspicion that her husband is every kind of a rascal, including a bigamist. Incapable of disillusioning her, Mr. Robinson makes sure that

CINEMA
by Elspeth
Grant



Ann Firbank plays the young woman barrister who sets the wigs wagging by the way she conducts her first case in How Say You? at the Aldwych

THE FILMS:

The doctor's dilemma
Leslie Caron
Dirk Bogarde
Alastair Sim
Robert Morley
dr. Anthony Asquith
Warlock
Henry Fonda
Anthony Quinn
Richard Widmark
Dorothy Malone
dr. Edward Dmytryk
Ten seconds to hell
Jeff Chandler
Jack Palance
Martine Carol
dr. Robert Aldrich

Mr. Bogarde has no opportunity to do so, either.

Mr. Shaw, who always enjoyed a dig at middle-class morality, has given the artist the devastating best of every argument with his shocked and strait-laced critics and has also entrusted him with a ringing and poetic plea for the preservation of a legend of beauty and wonder upon the earth. Mr. Bogarde rises splendidly to the challenge—is breathtakingly brazen and yet, at the last, astonishingly moving. Mlle. Caron gives an exquisite performance and looks ravishing—is imaginatively coiffured, magnificently hatted, and lavishly draped.

I had hoped that *Warlock* would be, as indeed the title leads one to expect, about a male witch—but it isn't. It is just another long Western—and it even seems a little lacking in the wizardry that has spellbound generations of filmgoers into preferring this type of film to all others. *Warlock* is a small Western town: you know it well and I, maybe, too well—that dusty street with the saloon *thar*, the bank *thar*, the general store jest across the way, and a poker-puss horseman riding into town like he owned the place. This time it is Mr. Henry Fonda, accompanied by Mr. Anthony Quinn.

The citizens of *Warlock* have grown weary of being pushed around and shot up by a bunch of murdering cowboys from a nearby ranch—and they have not been able to get a legally appointed sheriff willing to cope with these bad hombres. They have decided to hire Mr. Fonda as "Marshal" on the strength of his reputation as a fearless fighter, the owner of a pair of gold-handled Colts, and, of course, the fastest draw in the West.

Mr. Quinn, who has a club-foot (which is the cinema's wholly indefensible way of implying he has a warped disposition), is Mr. Fonda's secret and self-constituted bodyguard: he's very handy at picking off the lurking sharpshooter who is drawing a bead on Mr. Fonda's back. Somehow, though, Mr. Fonda doesn't seem rightly appreciative: so Mr. Quinn grows moody and has to be eliminated.

The thing boils down to a battle of wills between Mr. Fonda and Mr. Widmark, whose brother Mr. Fonda has killed. Mr. Widmark, a reformed member of the cowboy bunch, doesn't hold that against him—it was a fair fight—but he thinks the town would be better off with a real sheriff instead of a professional gun-slinger, and he offers himself as candidate for the job. Well, seems to me much the same as (but a mite inferior to) *The Trouble-Shooter* and *The Silver Star*—though this time it's in CinemaScope and grand Eastman Colour.

Five men are engaged in rendering unexploded Allied bombs harmless in the postwar ruins of Berlin. It's risky work and they have an agree-

ment that they will pool their pay (which, one gathers, is pretty high) and that it shall be shared between whoever is left at the termination of their employment. That is how *Ten Seconds To Hell* begins. It ends with Mr. Jack Palance as the sole survivor of the team: this surprised me—he is so emotional, I thought he'd be the first to go.

Dankworth plans a trip to Newport

JOHNNY DANKWORTH is booked to make his first appearance in the United States at the Newport Jazz Festival next July. This will be the first time that a British band has been invited to take part in this, the most publicized of the American festivals. Their "Vintage Years" album (recorded last spring) is musicianly to the n'th degree, and displays the band's capabilities in several directions. The vintage element applies more to the pieces performed, mostly evergreens from the jazz repertoire, such as "Moonglow" and "Crazy rhythm," than to the interpretations. The arrangers, Dankworth and Dave Lindup, take most of the honours for their versatile and controlled scoring. This leads always to a swinging end-product, unlike so much of the contemporary work we hear from the west side of the Atlantic.

Belatedly I must pay tribute to another fine British record—one made by the winners of the Melody Maker Jazz Poll conducted last year. This contrasts pleasantly with the Dankworth effort, in that the groups are all small and the accent is on soloists. Inevitably the name of Ronnie Ross features prominently, together with Johnny Scott and Tubby Hayes. I have long been highly critical of our home-made rhythm sections but at last they are making a convincing effort to play their part as effectively as the blowing soloists. This represents progress in the most vital sense, and I attach a large portion of the credit for the British rise in jazz prowess to this factor.

Background music for films is rapidly becoming a medium for jazz expression; Dizzy Reece took his quartet to Ealing to provide interesting backgrounds, presented in EP form by Esquire. The West Indian trumpeter, who came to Europe in 1948, has spent his time fruitfully between small group work and some experimental BBC sessions. His style conforms to a pattern set by Miles Davis, which is also closely adopted by Jimmy Deuchar, trumpet player in the Arnold Ross Sextet. Their Esquire release has a strong bop flavour, having been recorded in Sweden in 1952. Ross, an American, was an early exponent of modern piano style, and he combines happily with the British contingent on these four tracks.

Another pianist with inventive ideas is Dick Katz, an old-timer on the British jazz scene, who has just made his first solo album, "Kool for Katz," for Pye. His slightly mechanical touch is more than offset by a loose swinging style, not devoid of Garner influence.

Oklahoma provided the scene for a famous musical. It also produced a remarkable white folk singer, Woody Guthrie, who used to strum the guitar and listen to his mother crooning the old song sagas of the West. His voice, by his own admission, is not smooth, but I am impressed by the material he uses on his Topic album; it is probably as authentic as any folk music one can hear to day.

A similar presentation, with spoken commentary, is adopted by Jesse Fuller, a Negro from Georgia, whose musical ability extends to the

RECORDS

by Gerald Lascelles

THE RECORDS:

The vintage years
12-in. L.P.
£1 14s. 1½d.
Parlophone
PMC1076
Jazz Poll 1958/59

All the winners
10-in. L.P.
£1 14s. 1½d.
Nixa NJT518
Dizzy Reece

Original jazz themes
E.P. 13s.
Tempo EXA86
Jesse Fuller

Folk songs, spirituals
12-in. L.P.
£1 16s. 5½d.
Vogue LAG12159
Mahalia Jackson

By his word
E.P. 12s. 3d.
Philips BBE12229

Jazz is busting out all over
12-in. L.P.
£1 15s. 9½d.
London
LTZ-C15143

continued
overleaf

Guess who? In the middle
Yul Brynner and Charles Boyer, Claire Bloom (left) and Inger Stevens. This scene is from the Buccaneer, story of the war 1812. The last production superintended by Cecile B. DeMille, it will have its première at the Plaza Theatre tomorrow



12-string guitar, harmonica, kazoo, and cymbals. The one-man-band effect is notable, and the jazz pattern is more pronounced than Guthrie's. Both represent contemporary versions of ballad and folk music which have been handed down from past generations; the contents are basically country music, which in its turn produced the major content of early blues. Their simplicity is refreshing and educating in the light of most present-day jazz.

Lady Diana Cooper in New York, posing for sculptor Jo Davidson's bust of her as the Madonna in "The Miracle." The year was 1924. Lady Diana writes in *The Light Of Common Day* (vol. II of her autobiography) "Jo and I would cook hamburgers in the studio after the sittings, and we would laugh and I would forget to moan"



It took a hard winter to bring Bess low

BOOKS

by Siriol
Hugh-Jones

I HAVE NO CLAIM to being even an amateur historian, and have no means of assessing the judgment, scholarship and accuracy that went into the writing of *Bess Of Hardwick* by E. Carleton Williams. All I can say is that the history of England seems to me often most strongly illuminated through the history of England's great families, and Bess (who survived four husbands, one a Cavendish, finished up Dowager Countess of Shrewsbury, and built Hardwick Hall and the Elizabethan version of Chatsworth) was thoroughly involved with most of the greatest families in her time.

This is the most fascinating, irresistible biography—maybe a touch over-romantic and at times curiously ladies'-magazinish in style ("Princess Mary, with her dark, auburn hair and brown eyes. . . . Princess Elizabeth . . . with her tawny hair, fearless nature and imperious will. . . . Sir Christopher Hatton, with whom she had trod many a galliard . . ."). Sometimes one becomes too aware of that old biographer's trick of suggestion—"Often the Countess must have glanced with pride at the thirteen pieces of Brussels tapestry hanging on the walls . . . The young Cavendishes must have enjoyed spreading this scandal," and so forth. But I do not really mind. What is there is an enthralling story of a formidable, ferociously ambitious Elizabethan matriarch, plotting for her vast numbers of children and stepchildren, being a majestic housekeeper, estate agent and manager, and building with colossal zeal and on a breathtaking scale. There was a family tradition that when she stopped building she would die, and a hard winter brought it about.

In the course of her long, crammed life she negotiated some tricky passages with the Queen, was imprisoned in the Tower, worked on tapestries with Mary Queen of Scots (who for 15 years was the unwilling house guest of the reluctant Shrewsburies) and entertained dreams of grandeur for her granddaughter Arabella Stuart. Arabella, who at one time seemed a likely successor to Elizabeth on the throne, is shown in the book as a pop-eyed, stately little person with balloon sleeves and a middle-aged coiffure, clutching a regal-looking doll.

The author is bewitched by his determined, fear-nothing heroine, and (one can understand it) goes to some lengths to attempt to prove she was compounded of virtues and no termagant, though perhaps a trifle bossy to her children. He has rather a hard time of it upholding her kindness and generosity at the moment when she alienated her fourth husband's affections for all time by deliberately putting about the rumour that he was conducting a liaison with his prisoner the Queen of Scots. Shrewsbury, not surprisingly, took this badly and behaved in a thoroughly disgruntled and churlish fashion to his wife ever afterwards, which her partisan biographer tolerantly puts forward as evidence of the Earl's senile decay.

All the same, the lady is so extrovert, so positive and full of life and energy, that her story is as invigorating—and at times as intimidating—as a brisk walk with a gale blowing behind you. I loved the book, especially as it gives all sorts of important information of—to me—intoxicating interest, such as the price of eggs in 1558.

I am anxious to spread the news of a translation into English of the novel I love most dearly and above all others past and present, *Le Grand Meaulnes*, by Alain-Fournier. I am not saying this is the world's greatest novel, only that everyone has some book that seems to have been written for oneself, one book against which one cannot bear to hear a word spoken, or to recommend to one's dearest friends lest they should not feel equally obsessive about it. This book (Andrée Howard based her adorable, perfect ballet *La Fête Etrange* on its first section) now appears as *The Lost Domain*, translated by Frank Davison.

It is the story of a great romantic love, combining fantasy and realism, concerning a country boy, Meaulnes, and the beautiful aristocratic girl Yvonne de Galais whom he first meets under strange, dream-like circumstances. The book is a crystallization of Fournier's own experience and his obsession with an ideal, frustrated love. I think it is a masterpiece—and can remember to this far removed day the growing amazement with which I realized it was actually impossible to resist a book that was required reading for Higher School Certificate.

Briefly . . . the second *Guinness Book Of Poetry* is a stimulating and pleasurable anthology and excellent value for half a guinea. Lord Moyne is eccentric enough to give prizes and awards for poems and I will fight on his side any day. The collection includes the established names (Auden, Spender, Graves, Day, Lewis) and some of the newest (Elizabeth Jennings, Dom Moraes). I am myself driven just a little mad by being given only one poem by each poet, which to me is as infuriating as a *Taming of the Shrew* dinner with the food snatched away each time your eye lights on something delectable; but at least it drives you to look up the poet's own books. . . . *When I Was A Little Boy* by Erich Kästner is an enchanting book—illustrated, a rarity, with pretty, witty line drawings—about the author's childhood in Dresden before World War One. Every now and then the charm becomes so overpowering that you feel you can't bear another minute of it, but Mr. Kästner is so persuasive and such (I am sure of it) an angel that finally you eat up every word.

THE BOOKS:

Bess of Hardwick
by E. Carleton Williams
(Longmans, 25s.)

The lost domain
Alain-Fournier,
trs. Frank Davison
(Oxford University Press, 7s.)

The Guinness book of poetry
(Putnam, 10s. 6d.)

When I was a little boy
by Erich Kästner
(Cape, 16s.)



Limoges inkstand in dusty pink and powder blue with touches of gleaming gold. The inkwell is in an attached stand. Price: £4 8s. 6d. from Fortnum & Mason, Piccadilly, who also have the quill

by Minette Shepard

PHOTOGRAPHS BY NEIL PEPPÉ

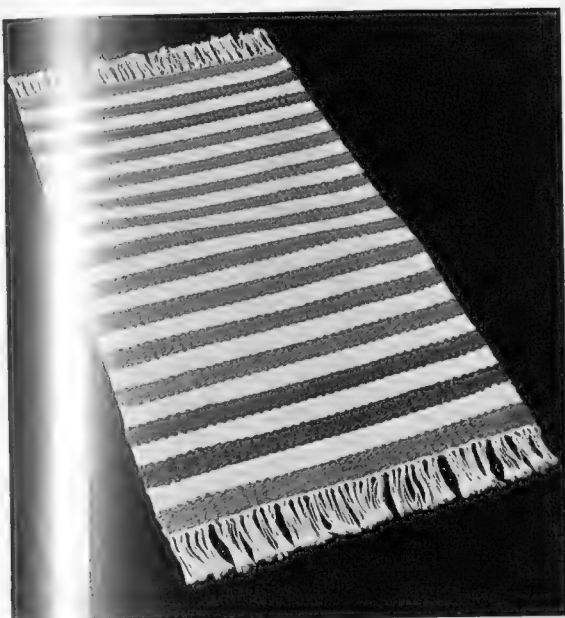
Royal Crown Derby china set of salt, pepper and mustard pots with four flat-sitting napkin rings, in the *Surrey Posy* pattern, comes packed in a gift box, price 4 gns. Other gift boxes from a wide range include ashtrays, butter dishes and knives, sets of egg cups and jampots. From Marshall & Snelgrove, W.1



A set of six slim glasses with solid bases and matching tall jug in Sweden's newest colour for glass—peacock blue. By Wuidart, the set costs only about £3 4s. 6d. From Hamptons, Kensington High Street, W.8; Eaden Lilley, Cambridge; Barrows Stores, Birmingham



Geometric striped mats for kitchen or bathroom in several sizes and colours (this one is in ochre and white). They are hand-made in nylon, cotton and artificial silk to ensure a long life and complete washability. Prices: from £1 4s. to £5 7s. 3d. at Derry & Toms, Kensington High St.

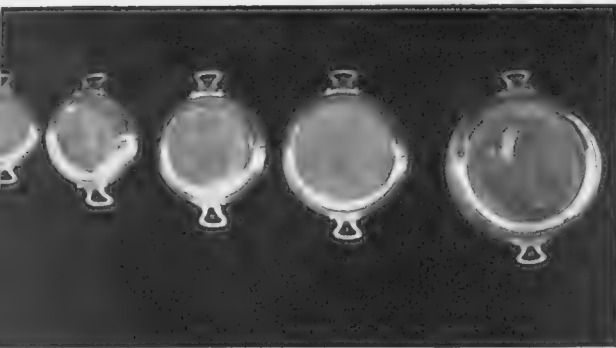


Ice-bucket with a difference! In Italian porcelain, it has a design of luscious-looking fruit and small vivid-coloured flowers on a white background. Also in other designs, from the General Trading Company, Grantham Place, W.1. Price 8 gns.



Magazine holder, designed and exclusive to Mary John, 165 Walton Street, S.W.3—an antique shop with many ideas for original presents. In painted bamboo, the holder is available in black or white, and is divided into two compartments with generous space. Price £5

continued overleaf



Set of five copper *gratin* dishes, lined with nickel plating for easy cleaning. Price: £7 12s. the set (they can be bought separately) from Liberty's, Regent Street, W.1. *Below:* The latest *Newmaid* carpet sweeper is light and efficient, sweeps not only carpets but all kinds of floors. Price £7 16s. 6d., from Harrods, Knightsbridge,



Hand-made Ali Baba-type laundry basket in natural straw, from the handcrafts department of the Yugoslav Travel Bureau, Regent Street. In two sizes, prices £3 5s. and £2 19s. 6d. *Below:* Bowl in Wedgwood's Queensware, exclusive to Gered, Piccadilly Arcade. In ivory with a black floral pattern. Price: £3 14s. 9d.



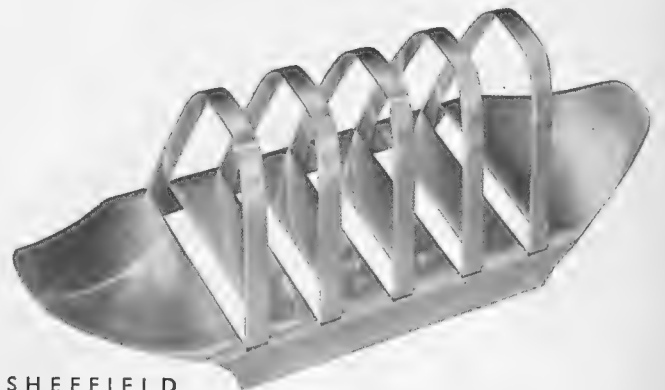
History of Balloons, one of the famous books of prints by Ariel Press, of which Hatchards, Piccadilly, W.1, have a large selection. Written introduction and twelve prints are amusing and colourful. Price: 25s. *Below:* For that last-minute present—a Stilton cheese. Sealed in a stone jar a good-sized one costs £1 15s. 6d. at Harrods



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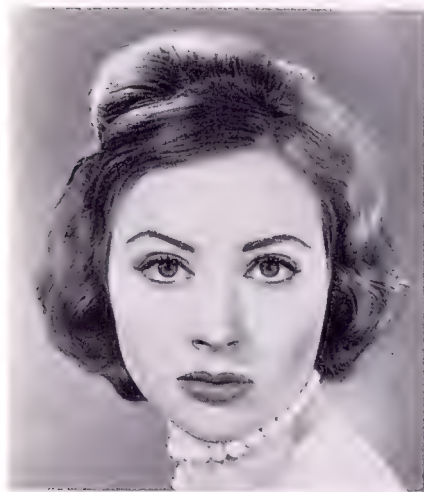
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BEAUTY

Now choose your face

by JEAN CLELAND

1



3



4



ALL BRIDES ARE BEAUTIFUL but weddings impose considerable strain on the girl in the limelight. If her looks are to remain unimpaired from start to finish, she must have make-up that will withstand the effects of excitement, nervousness and crowded rooms, to say nothing of kisses from family and friends.

I was talking of this at a party to which several young girls, enjoying their first season, had come to see their friend's trousseau. Suddenly the bride turned to me and said: "Having the correct make-up for the wedding day is not enough. I want different ones for different occasions on the honeymoon. An outdoor one for the beach, a glamorous one for the evening, and so on. It's dreary to look the same all the time. Make-up, used correctly, can change you and prevent other people from getting too accustomed to your face."

"She is perfectly right," said Eve Gardiner, the make-up expert at Max Factor's to whom I went to discuss the subject. "Make-up can make greater changes in the appearance than most people realize. Skilfully applied, it can make the same person look excitingly different. If you like, I will have some photos done to illustrate this, and at the same time, give your bride-to-be the make-up ideas she wants."

A few days later came the photos, shown above. They are all of the same person, Countess Toggenburg.

No. 1, for the bride, lists these make-up rules: Hi-Fi fluid foundation, in a shade called *Tempting Tone* (chosen because it looks natural, and retains the creamy tones in a young skin); fluid rouge in *Blush Tone*, placed high on the cheek bones to give radiance to the skin and sparkle to the eyes; *Amethyst* eye shadow, in a delicate

lilac shade (just a touch gives a soft shimmer to the eyelids); face powder in a creamy shade called *Amber Rose* (selected specially for the bride because of its soft pearly tone); brownish-black eyebrow pencil (lightly glossed along the natural line); brownish-black mascara (on the top lashes only, applied with a perfectly clean brush to pick up each hair); Hi-Fi lipstick in *Teasing Pink*, a gay, clear colour that looks equally lovely in daylight or artificial light, and is also good for photographs.

No. 2, for a glamorous evening, requires a pancake foundation, with lanoline base in *Natural Rose* (sponged on lightly to give a matt make-up for the cool, calm, collected look); Creme rouge in *Rose Red* (applied lightly just below the cheek bones to give contour); *Natural Rose* powder or *Twilight Blush Creme Puff*; pastel blue eye shadow and blue pencil (to line the lid, and lengthen the eyes); blue mascara (brushed fairly thickly on to the lashes, to reflect a blue light to the eyes); grey pencil (to accent the arch of the eyebrows); *Coral Glow* lipstick (with lip gloss to add extra shine).

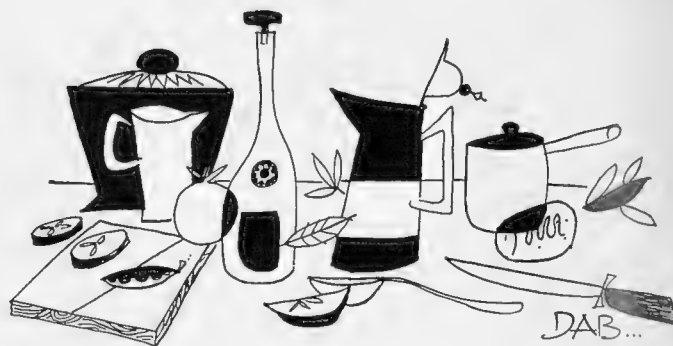
No. 3, a second version of the evening look features an attractive blonde wig. Make-up as above.

No. 4, for the beach, an outdoor look with: *Sun Bliss* creme to protect the skin and encourage an even tan; waterproof Pan-Stik in *Natural Tan*, applied thinly with a damp sponge (this can be left unpowdered to obtain a really glossy effect, or powdered lightly and patted over with a damp sponge, to give a slight glossy finish to the tan); waterproof *Blondeen Creme Rouge*; waterproof eyebrow pencil and mascara, both in brownish-black, and waterproof *Pastel Green* eye shadow; waterproof *Coral Glow* lipstick.

DINING IN

In or out of season

by HELEN BURKE



SOMETIMES I REGRET the fact that we can get everything all the year round. At one time, for instance, duckling and duck came in during the spring and summer—then we waited for them until another year came round.

Pleasant as this availability is, there is no longer any feeling of new season, unless we really try to stick to foods which were traditionally seasonable. But it would be foolish to ignore the wonderful quick-frozen foods which are always obtainable.

I will buy only a duckling or duck which has not been frozen, because these birds freeze less successfully than others.

Choosing them? I have discontinued telling young cooks that, when they shop, they should look out for pliable bills and soft, almost moist-to-the-touch feet. Instead, I suggest that a good poulterer is the best judge, so go to him when buying your bird.

The advisability of this was borne out, last December, in my own case. In a moment of, I cannot say what, I ordered a duck from the butcher in my market street. He is a very good butcher but he knew nothing about ducks. It looked and felt right but it was old and tough and no amount of cooking made it tender. So do buy your

birds from a man who knows.

A friend who comes to London from France on business every late spring at once orders roast duckling and green peas *anglaise* at her favourite restaurant. She likes it better than any of the wonderful ways they have with duck in France. One of the best ducks I ever had was in the home of a Yorkshire woman, resident in the north of France.

Choose a young duck of 4½-5 lbs. Ask the butcher to draw and truss it. Make a good, soft sage stuffing in this way: Chop several boiled mild onions. Pour boiling water over 6-8 fresh sage leaves and soak them for several minutes. Drain, dry and chop them. Add the onions, 4 oz. fine breadcrumbs, 1½-2 oz. butter and seasoning to taste. Bind with a beaten egg. Fill the bird with this stuffing. Cut a horizontal slit just above the vent and draw the tail stump through to seal.

Place the bird on a rack in a roasting tin and brush with softened butter. Start baking at a fairly high heat (425 degrees F. or gas mark 7). When beginning to colour, sprinkle a little flour and salt over the bird and return it to the oven. After 5 minutes, reduce the heat to 375 degrees F. or gas mark 5 and continue to cook until it is tender.

Just before removing the bird, prick the breast near the legs

to allow excess fat to run off. Serve with apple sauce, green peas and tiny new boiled potatoes.

In his book, *French Cooking for the Home* (Hammond & Hammond, 21s.), Louis Diat, the famous chef, gives his way of cooking duckling and green peas. The ingredients are tabulated in the book, but I have compressed the recipe.

Clean and singe a 5-6 lb. duck and truss the legs and wings close to the body. Season with salt. Put in a casserole in a moderately hot oven (425 degrees F. or gas mark 7) and roast for ½ hour. Remove the duck from the casserole and pour off all the fat.

Mix together 2 cups shelled new peas, half-cup diced fat salt pork, 2-4 lettuce leaves and 6-8 small onions and put them in the casserole. Add half-cup water and a faggot (3-4 sprigs parsley, 1-2 stalks celery, when available, half a bay leaf and 1-2 sprigs thyme, tied together). Bring to the boil, then lay the duck on top. Cover, return to the oven and continue cooking for ¾-1 hour until the duck is cooked.

To condense the recipe still further: The cooked duck is taken from the casserole, the vegetables and liquid are seasoned as required, and the sauce is slightly thickened with flour and butter.

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Transport contrast on an Irish road: a black-shawled peasant woman in a donkey cart and the new Triumph Herald saloon

MOTORING

Excursion in Ireland

by GORDON WILKINS

AT THE AIRPORT the customs officer pointed to my bag. "Let's have a look in that one."

"Oh, dear," I said, "that's the one I can never shut again without a struggle."

"Oh well, I'll take a look in the other one," he said.

There seemed to be no end of pretty girls with auburn hair and flawless complexions. In the morning paper was an advertisement inviting bids from anyone who wanted to buy one of the city's railway stations. There were sheep in the streets, and barges on the Liffey were loading up great quantities of stout.

Someone told me the way to the post office. "Over the bridge. It'll not take you more than five or six minutes." I did it in two. English money was interchangeable with Irish. The post boxes were green but still bore the cypher of Edward VII and a newspaper contents bill was proclaiming "Ireland's Fight for Freedom"—in English. It was my first visit to the Irish Republic but everything was as I had pictured it.

A special train was waiting to take us across Ireland to County Kerry for a secret try-out of the Triumph Herald, but they asked, "Could you delay the gentlemen a few minutes?" They were running rolls of new carpet down the corridors, cutting and fitting as they went. The train was bright green, the carpet bright blue and the upholstery red, but it looked cheerful and in the mahogany-panelled club car they were serving that fragrant, persuasive Irish whiskey which unaccountably I haven't tried for years.

The train driver said, "There's a lot of

talk in Kenmare about them cars hidden under tarpaulin. Some say there's to be a motor race and some think there's something illegal going on.

"And what's it like in that London? If I were to get there I don't suppose I'd come back. Fifty years ago this country was full of people. Now the children don't want to stay and they don't want to learn the language. They want to get over to England to make themselves some money." But for the visitor, there lies the charm. Quiet and calm, room in the restaurants, in the streets and on the roads.

For our test runs we were motoring round the famous Ring of Kerry from Kenmare through Waterville, past Valencia Island through Caersiveen to Killarney, and skirting MacGillycuddy's Reeks on the road back to Kenmare. The grey crags and blue of the distant mountains formed a backdrop to the famous green of the turf, the brilliant yellow splashes of the gorse and the white walls of the little thatched bothies. There were donkey carts driven by old women in black shawls, cattle, sheep and children which demanded care at every corner, but the narrow roads were ideal to demonstrate the manoeuvrability of the Herald. It parks as easily as a wheelbarrow and turns in places where you wouldn't attempt it with other cars. It corners with the grace of a slalom star; no roll or running wide. It holds its line exactly even on sharp bends with a hump in the middle. Engine noise and road rumble are well below usual levels and the ride, even in the back seat, is exceptionally smooth for a small car. This is partly because of the all-independent suspension

and partly because the wheelbase is longer than on most small cars. I drove a saloon which did almost 70 m.p.h., and a coupé which did nearly 80, and neither let any water in during the sharp showers. It was like the weather one often finds on the west coast of Scotland with rainbows quickly following and the glint of sun on the sparkling landscape. But the turf was soggy and the men cutting peat by the roadside were standing in water.

In Killarney, cars were taking early American visitors for trips. Balanced high above the road, sealed in transparent envelopes against the showers, they sat, storing up vacation memories which will make good telling even if the jolting seemed harsh after their Buicks and Chryslers. But the proprietress of the hotel at Waterville, where the sea food was superb, said that the majority of their visitors are British. "We have had some who kept on coming until they died and were buried here. We like Americans, too, except for the Irish who have emigrated and come back to tell us how they do things in the States."

Comfort and cooking are good although one might not conclude so from the brochure describing the new wing of a hotel at Killarney with its "de luxe rooms, equipped with bath, radio, iced water and other innovations." Hotel charges are from 2 gns. a day upwards and sometimes include free rough shooting for grouse, woodcock and wild duck as at Kenmare. There are opportunities of fishing for salmon and trout, golf, tennis, riding, sailing and the pleasure of motoring on roads where traffic is light, filling stations few and advertisement hoardings almost unknown.

Eire has just abolished customs documents for visitors' cars. The customs issue a screen label and a pass valid for a year, but transport arrangements are still relics of the distant days when motorists were wealthy people with time to spare. For the three weekly services from Fishguard to Rosslare, Waterford and Cork, cars are required alongside from five to seven hours before sailing. Single rate for family cars between 15 cwt. and 1 ton is £8 3s. 7d. to Rosslare; £12 8s. to Cork. First-class return for passengers is £3 18s. and £5 6s. 6d. For northerners there are daily boats from Liverpool to Dublin, two a week from Glasgow and one a day from Holyhead (but on this passengers must travel separately). Cars are required alongside four to seven hours before sailing. Family car rates are between £10 and £11 single, passengers first-class return, Holyhead, £3 18s. 6d., Liverpool and Glasgow just under £5. Second-class is a little over half as much.

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continued from 294

fourth floor. Good food, good service, good wines, and a fashion show for good measure.

Golden Bamboo, 41 Wardour Street, W.1. GER 6124. O.S. Its Chinese director is an expert Chinese chef; the result is obvious.

Gore Hotel, 189 Queens Gate, S.W.7. KNI 4222. O.S. "The Gore for gimmicks"; both very popular. Feast Elizabethan upstairs, ditto in the "Star Chamber" underground, or come down to earth in the restaurant on street level.

Guinea, 30 Bruton Place, W.1. MAY 5613. C.S. You're in an ordinary pub—open the door in the bar and you're in a smart restaurant. Popular and pricey grill room.

Hatchett's, 67A Piccadilly, W.1. WYD 1804. C.S. "Hurrah for Hatchett's" cry the young, and not? They can dine and dance and still have the taxi fare home.

King Kong, 58 Shaftesbury Avenue, W.1. GER 6847. O.S. Here a little way goes a long way. If you want fast, consult the owner, Chong Young, wise in the ways of these restaurants for many years.

Paris, 1A Baker Street, W.1. WYD 8219. C.S. In the evenings take packet of Gauloise, order a good, and imagine you're in a bistro; accordions will help.

Restaurant (Victor's), Kensington Church St., W.8. WYD 1654. C.S. If you want your ritif surrounded by a mass of

musical boxes before you lunch or dine in a slap-up restaurant, here's the place.

La Boheme, 65 King's Road, S.W.3. SLO 3553. O.S. Let Chrysanthos Demetriou tell you about some of his Greek specialities and the Greek wines that go with them. Something unusual about this place.

La Fantasque, 20 Connaught St., W.2. PAD 0359. O.S. The Baroness Pongracz provides specialities from Vienna, where she was born and bred, in this very small, simple and charming restaurant.

Leoni's Quo Vadis, 26 Dean St., W.1. GER 9585. C.S. For many people Leoni's means Soho, Peppino Leoni has been serving first-class Italian food there for so long. Raffello, his son, keeps up the pressure.

Le Perroquet, 31 Leicester Square, W.C.2. WHI 2996. C.S. Right in the middle of everything. Good food and service with excellent wines.

Majorea, 11 Dover St., W.1. WYD 2651. C.S. Andrea Rapazini is proud of his three-course "before or after" theatre dinners at 15s. 6d. His pride is not misplaced.

Marquis of Anglesea, 39 Bow St., W.C.2. COV 3216. C.S. It's a pub with "A plate for sore eyes" in the Platter Restaurant upstairs, and a Russian chef behind the plates.

Marynka, 234 Brompton Road, S.W.3. KEN 6753. O.S. A very small, low-priced, friendly restaurant, serving Polish and Hungarian dishes.

New Assam, Smith St., S.W.3. SLO 4663. O.S. Closed Mondays.

New Assam, 438 King's Road, S.W.3. FLA 7185. O.S. Authentic Indian food at reasonable prices at both of them.

Overton's, 5 Victoria Buildings, S.W.1. VIC 3774. C.S. Sea-food specialities supported by full first-class à la carte menu. Fashionable restaurant in an unfashionable position.

Pastoria, St. Martin's Street, W.C.2. WHI 8641. C.S. Directed with

Queen's, 4 Sloane Square, S.W.1. SLO 4381. O.S. Good food, good wine, good service at reasonable prices with a very regular clientele.

Rice Bowl, 27 Pelham St., S.W.7. KEN 1729. O.S. Popular Chinese restaurant near South Kensington Station.

Rules, 35 Maiden Lane, W.C.2. TEM 5314. C.S. Basic English dishes with a nostalgic Edwardian air and a large and experienced following.

The Trolley in The Corner House at Tottenham Court Road, W.1. MUS 0011. O.S. Trolley-loads of prime joints, with much attention from expert carvers, at incredibly low prices.

Universal, 51 St. Martin's Place, W.C.2. COV 2238. O.S. A new and efficient Chinese restaurant in the heart of theatreland.

The Vine, 3 Piccadilly Place, W.1. REG. 5789. C.S. Brand-new pub with a pleasant bar downstairs, a grill room well worth a visit upstairs, and the Bentley Brothers in the offing.

White Tower, 1 Percy St., W.1. MUS 2826. C.S. John Stais has been providing outstanding Greek cuisine here for over 21 years. The signatures in the visitors' book of this "exclusive" are astonishing. Don't go if you are short of time or money.

Wilton's, 34 King Street, St. James's, S.W.1. WHI 8391. C.S. Small and exclusive, specializing in oysters, smoked salmon and grills.



enthusiasm by the owners with many of their own Continental specialities and a wide range of well-chosen wines.

Prunier's, 72 St. James's St., S.W.1. WYD 1373. C.S. Springtime in Paris or St. James's, Prunier's is there. *A bientôt, Madame.*

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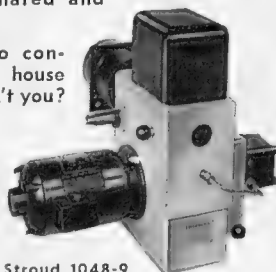
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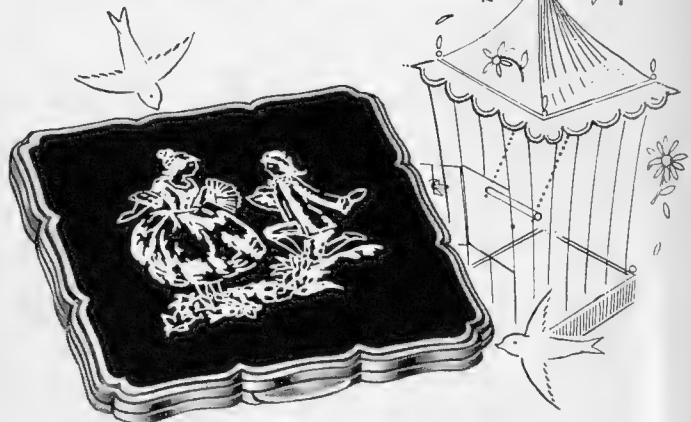
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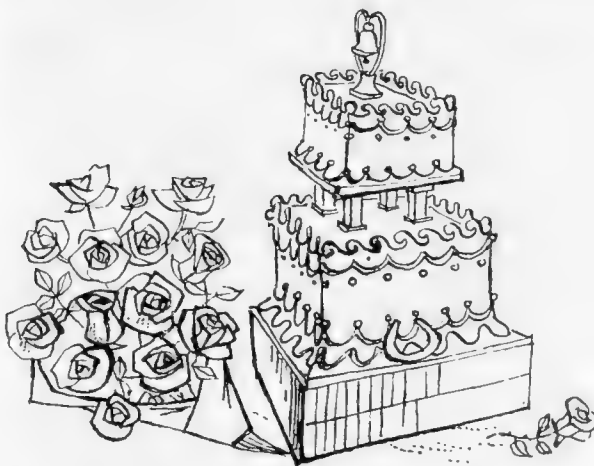
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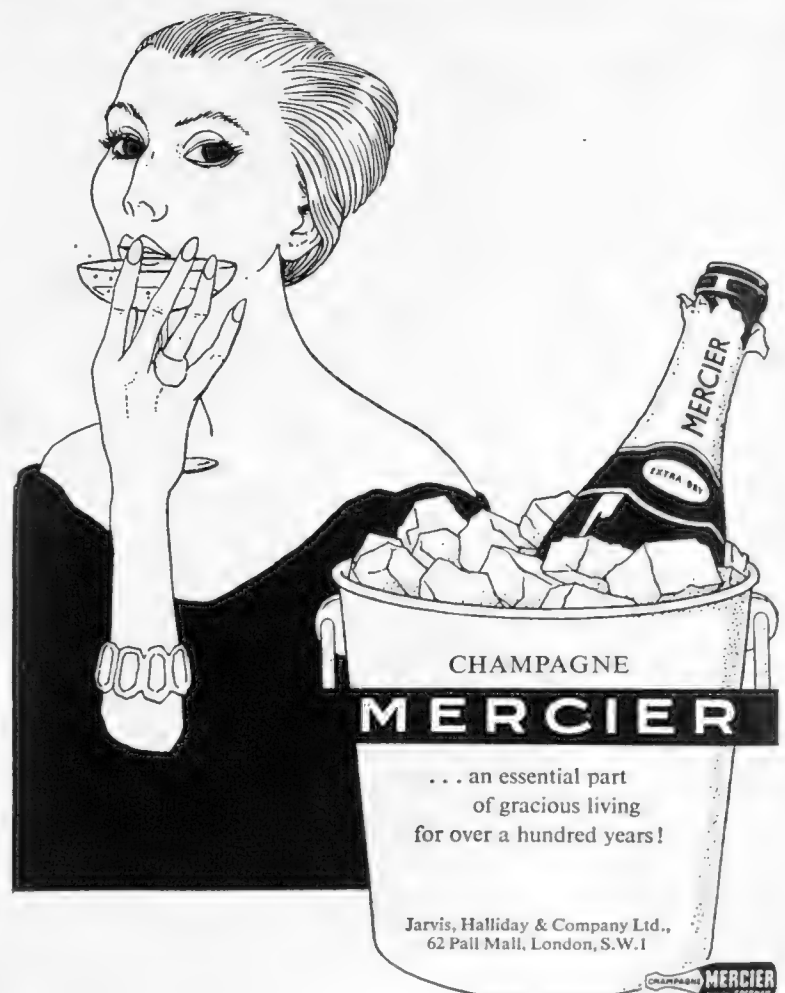


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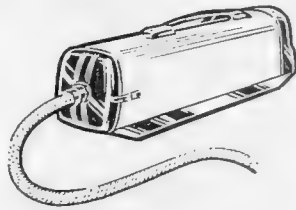
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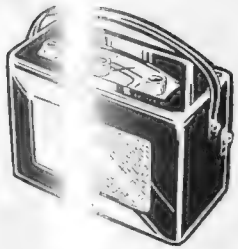
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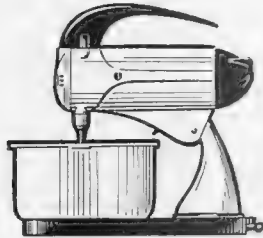
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